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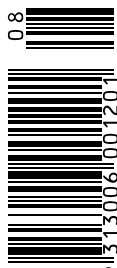
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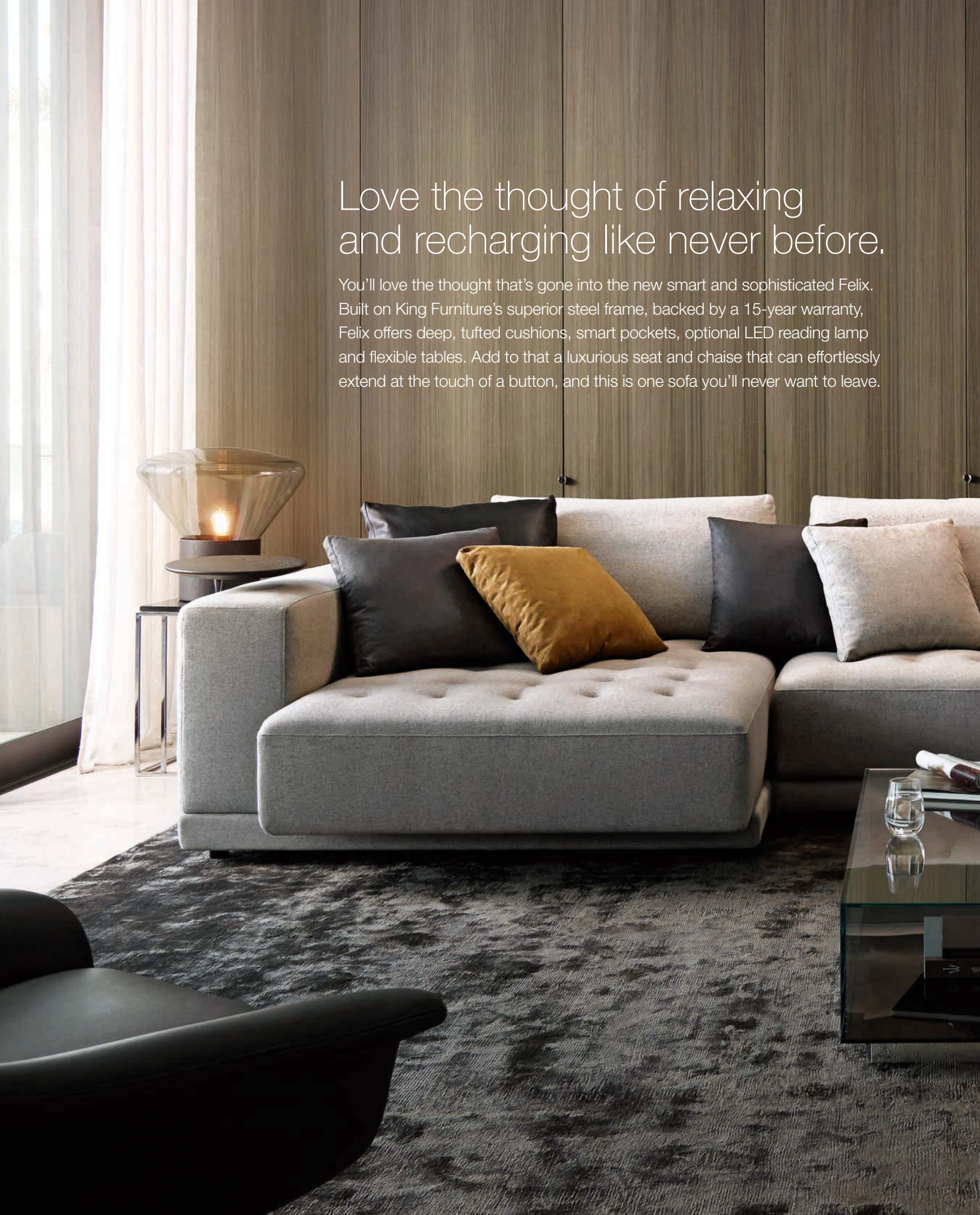
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SPACE

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DECEMBER/JANUARY
2014/15

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i

a. Tobie Stool with no back, natural finish RRP \$169 **b.** Mini Lantern Mosaic Tiles in Blue 25.8x27.3x0.6 cm RRP \$7.95/sheet **c.** Oslo Pendant Light, turned wood/beige RRP \$39 **d.** Molina polished concrete table 200x100x77cm RRP \$1,295 **e.** Small Origami Pendant Light in White 26x26x17cm RRP \$89 **f.** Medium Origami Pendant Light in Mint 50x50x28cm RRP \$149 **g.** Leaf Pressed Metal in Powder Coated White 610x610x0.8mm RRP \$46/sheet **h.** Iron Hook in Black RRP \$12 **i.** Iron Hook in Black CLEARANCE \$3 **j.** Carina Dining Chair in Dark Grey RRP \$169 **k.** Chevron Rug in Black Wool and Jute 1.6 x2.3m RRP \$259



j

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167 Pretty in ink

FORMER MASTER PRINTMAKER TO THE STARS OF THE AUSTRALIAN ART WORLD, BELINDA FOX HAS CHANNELLED HER TALENTS INTO HER OWN ARTISTIC PRACTICE TO CREATE ETHEREAL WORKS IN WATERCOLOURS AS WELL AS SCULPTURE AND CERAMICS.

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A Fashionable Life, p110
Photographed by Michael Paul

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RICHARD WALLER

In this issue, Belle's new managing editor Richard edited the Architecture page (p52) and wrote about a home on Sydney's Northern Beaches (p150). "I like how this place eschews expected 'beach house' norms to create something more personal." Where's home for you? "It's Woollahra, Sydney (where my partner Stu and staffie daughter Ruby are) and East Brisbane (where Mum and Dad live)." What's your ultimate 2015 travel escape? "My time at Villa d'Este on Lake

Como a few summers ago was an experience I'd gladly repeat." Are there any creatives whose work is inspiring you right now? "I'm a Pedro Almodóvar tragic. I love his vision. My name to watch is artist Mark Lorenzetto (mark-lorenzetto.squarespace.com), whose work has an art deco vibe." A design piece or artwork you covet? "My artist friend Michael Zavros's sartorially snappy centaurs (circa 2006) would do nicely, thanks!"



KAREN MCCARTNEY

Karen reported on London Design Festival (p83), and wrote about a Piero Lissoni-designed home (p126) in Italy that features in Superhouse, her new book. "The Monza loft is awe-inspiring for its sheer scale, and the way he managed the internal volumes creates a response rarely seen in domestic architecture." Ultimate travel escape in 2015? "I'm working on a book with photographer Martyn Thompson, so my next trip will be to New York with him." Creatives

whose work is inspiring you? "We are in the middle of a surge of creative, alternative thinking. Look at Hotel Hotel in Canberra and the great architecture, craft and food happening there. I met the hotel's curator Don Cameron after staying there and was so inspired by his aesthetic. From the festival, James Plumb are original creative thinkers, and Lina Kanafani of Mint shop is second to none when it comes to retail."



SEAN FENNESSY

Melbourne-based lensman Sean shot a Cloudy Bay lunch at Carriageworks (p173) in Sydney for Belle. "Aesthetically, I'm always drawn to simplicity in composition and tone. My favourite photos are generally clean and graphic." Are there any artists whose work has been an enduring influence for you? "David Hockney, William Eggleston and Sofia Coppola." Favourite career experiences? "Mixing work and travel is a perk of the job. Being sent to Myanmar to shoot a travel piece

certainly had me pinching myself." Where is home for you? "Melbourne is home now but I grew up in Tasmania and return there regularly. The landscape is magical and there are plenty of great new restaurants and bars popping up in Hobart." What would be your ultimate travel escape in 2015? "I'm itching to explore Japan further. Travel and photography are inherently linked but it's always a challenge to avoid travel photo clichés."

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PORTRAIT BY MICK BRUZZESE. PHOTOGRAPHS BY FELIX FOREST, PRUE RUSCOE. FLEXFORM 'GUSCIO' LOVESEAT FROM FANULLI.



They say every cloud has a silver lining. Lately, I feel this is true. It was a sad day when we farewelled Neale Whitaker, who has been my boss, mentor and friend for seven years. Neale is off to pursue other interests and so I'm now in the fortunate, and somewhat daunting, position of being the editor of a magazine that's been on my radar since I was young. My mother has long been a magazine addict, who regularly bought it all from *Cleo* to *The Australian Women's Weekly* – and of course *Belle*. I remember seven years ago when I applied for the managing editor role exclaiming that if I got it I would die – so I am truly feeling the silver lining with this new job.

It is very apparent to me how influential magazines are. The urge to redecorate my bedroom at 14 came from the pages of *Belle*. There was a lot of pink in the mag in the 80s. Even one ad from the stylish rug doyenne Robyn Cosgrove was candy pink offering the “largest collection of fine handwoven wool dhurries in a wealth of soft pastel patterns”. These were not to be confused with other durries, like St Moritz and Dunhill, that graced the pages of *Belle* during the decade of excess. And the new interior of my teenage boudoir? Back then I didn't know to do a colour test before painting the whole room, and the delicate rose I had sought dried as a shocking pink! Another silver lining – a lesson learned and never repeated!

I've received a few girl power messages recently, and while not ignoring the creative men in this issue, we feature some fabulously talented women. We visit editor and fashionista Lizzie Renkert's Sydney home (p60), where she has created a chic haven for her young family. Publishing guru Karen McCartney takes us to London for design week (p83). Abu Dhabi-based Bridget Tyer shows us a Sydney beach house she designed remotely (p150). The women behind Amber Road unveil a stylish home in Sydney (p118), and Cassandra Karinsky of Kulchi tells us about Marrakech (p210).

Meanwhile, some of our hottest creatives have conjured silver linings for charity with their rework of the 'CH33' chair. See our story, beautifully conceived by creative director Jack Milenkovic, and shot by super snapper Mick Bruzzese (p63).

Finally, enjoy all the silver linings the festive season and the lovely summer holidays bring. We look forward to providing you with more incredible design inspiration in 2015.

Tanya Buchanan
Tanya Buchanan, Editor



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1 COSMIC GIRL Marisa Purcell's work, *Untitled I* 2014, has a slightly spacey, ethereal beauty honed from a quest to understand a world that is always just out of reach. An exhibition of her new work opens on January 26, 2015. edwinacorlette.com

12 BUBBLE WRAP Just in time for the holidays, Dutch creative force Iris van Herpen has imagined chic packaging for Dom Pérignon 'Metamorphosis' to contain the elegant 2004 vintage. moet-hennessy-collection.com.au

2 ON THE TABLE Sheridan has turned its designing eyes towards beautiful linen for the table – perfect for summer styling. The napkins, table runners and tablecloths are made from pure Belgian linen in a range of classic, subtle tones. sheridan.com.au

3 AWAKENING BEAUTY The Australian Ballet has unveiled its line-up for 2015. 'A Year of Beauty' explores beauty through productions of *The Sleeping Beauty*, *The Dream*, *Cinderella*, *Giselle*, *20:21* and *Swan Lake*. australianballet.com.au

11 CLOUDSTREET, the much-loved novel by Tim Winton, has been re-released by Penguin Australian Classics with a dramatic new cover. This should entice a new generation of readers to enjoy the epic of the Pickles and the Lambs. penguin.com.au

10 GLOBAL WARMING Citizens of the World Meghan McTavish and Dominic Loneragan have created two new fragrant candles 'Gaia' and 'Terra Firma'. hellocitizens.com

5 THINK BIG even when you live small was the message when design supremos Hecker Guthrie joined Domo to devise a series of elegant spaces using classic and contemporary Ligne Roset pieces in a warehouse in Melbourne recently. domo.com.au

4 GO LIGHTLY Fine particles of black volcanic sand and porcelain are combined to create this delicate grey speckle on these lovely organic forms designed by Lightly's Cindy-Lee Davies. lightly.com.au

9 COPPER ART Nora Mattingly and Pete Oylar are the dynamic designers behind Assembly Design. Their 'Copper Slight Chair' has a hand-polished, copper-plated steel frame elegantly paired with a lavender ash seat. assemblydesign.us

7 EAR CANDY These glam headphones will keep you looking good on the move while you listen to your favourite tracks. They fold away neatly and come in electric blue, fire-engine red, and black and white. bowers-wilkins.com

6 PEDAL PUSHER Pablo Chappelli was an industrial designer for both Dyson and Breville. Now his chic, affordable bicycle designs are causing heavy traffic at chappelli.com.au.

8 LOUNGE LIZARDS These smoky green retro inspired lovelies will compel you to spend more time enjoying a daily tippie. By Italian glassware artisans IVV, they evoke understated luxe. noritake.com.au



13

13 SCENT OF AGES Nostalgic notes of blackberry, violet and cedar star in '1642', a candle by Elise Balzac (above) and florist Lisa Cooper that was inspired by a work by Adriaen van Utrecht. maisonbalzac.com



23 PRINCESS AND THE PONY Magic Millions glam will return to the Gold Coast in January with a round of sales, parties and racing. The pinnacle event, Queensland's richest race, the Jeep Magic Millions Raceday is set for January 10. magicmillions.com.au



23

22 COMPULSIVE READING The story of the creation of MONA, brainchild of career gambler and unlikely philanthropist David Walsh, is a must-read for art lovers and those who love a compelling tale. penguin.com.au



21

21 HANDLE IT Jute and brushed brass hardware is a perfect addition to your luxe tribal interior. A range of other unique handle and knob designs can be seen at Australian company Hepburn Hardware. hepburnhardware.com

14 TOUCAN PLAY These fine feathered friends will evoke a tropical vibe at your summer table. Designed by architect Chicô Gouvêa, these chargers are part of the Olhar O Brasil collection. myvistalegre.com

14



15 SWEET CHARITY Simon Johnson has engaged top artists such as Jo Bertini to adorn a series of 25th anniversary products. A portion of sales will benefit The Gut Foundation. simonjohnson.com



16 HAPPY 40TH COUNTRY ROAD! The Australian label that many of us grew up with is turning fabulous 40! Check out the Summer Wonder campaign with gorgeous Gemma Ward. countryroad.com.au



16

17 BRIGHT SPARKS Melbourne design duo Dan McKinley and Chris Cormack have filled a gaping hole in the lighting market. A passion for 19th-century light bulbs and an eco focus devised these vintage-inspired LEDs with a long life and a warm glow. vintageled.com.au



17



18 GOLDEN DREAM You will be keen to channel your inner mixologist with these glam bar tools. williams-sonoma.com.au

18

19 MASER'S MAZE Higher Ground will tower over this year's Sydney Festival in January. Dublin-based graffiti artist Maser's Escher-inspired, two-storey maze made from freight containers will be a highlight of the 2015 program. sydneyfestival.org.au



19

20 DON DRAPER AND ROGER STERLING could have used these beauties at their personal office bars. Conjure your own suave aura – 'Olson' tumblers from the new Mad Men collection. waterfordcrystal.com.au



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Photographs EDWARD URRUTIA Editing/styling STEVE CORDONY

SPY

Go overboard with a nautical theme, line up for a straightedge look or embrace neutrality.

Clockwise from left Verdigris copper pot, from \$245, and Epiphyllum cactus, from \$65, from Garden Life. Porcelain plate, \$66, and small bowl, \$130, from Jardan. Parachilna 'Chinoz' table lamp, \$3736, from Ke-Zu. Ceramic drop opening vase, \$90, and ceramic seeded pot, \$140, both from Number 18. Small porcelain vase, \$130, and salad bowl, \$210, from Jardan. Jonathan Adler 'Charade' moulding vase, \$245, from Coco Republic. Driftwood, from \$45, from Garden Life. Riva 1920 'Rialto' sideboard, \$14,995, from Fanuli. 'Moire' wallpaper in custom colourway, POA, from Signature Prints. 'Mali' mirror, \$399, from Terrace. For stockists see Address Book.



Clockwise from left Wood ball chandelier, \$345, from My Island Home. 'Moire' wallpaper in custom colourway, POA, from Signature Prints. *Horizons* print, from \$160, from I Need Nice Things. Ceramic seeded pot, \$140, from Number 18. Plant and driftwood from Garden Life. Riva 1920 'Vivo 6' low raw cedar table, \$1385, from Fanuli. Sika 'Nanny' rocking chair, \$995, from Domo. Batik striped cushion, \$100, from My Island Home. 'Fred' coffee table with glass top, \$1416, from Jardan. Hay 'Colour' glass carafe, \$64, and low water glass, \$22, from Cult. Riva 1920 'Vivo 4' raw cedar table, \$1059, from Fanuli. Small porcelain vase, \$130, from Jardan. Jonathan Adler 'Charade' studded taper vase, \$85, from Coco Republic. B&B Italia 'Up 4' sofa, \$6065, from Space.



Oh
BUOY!

Up *anchor* and sail away with an array
of *seaworthy* pieces on *deck*.

1 Lacoste \$15. **2** Hive 'Carousel' **hanging lamp**, \$1121, from Hermon & Hermon. **3** 'Marble' **cushions**, \$120 each, from Kerrie Brown. **4** Riva 1920 'Briccole Venice' **console**, POA, from Fanuli. **5** 'Wooden Tile' porcelain **tile**, \$133/sqm, from Di Lorenzo. **6** Anchor **candle**, \$37, from Sunny Life. **7** Kenzo \$15. **8** Sancal 'Barnaby' lounge **chair**, \$3187, from Ke-Zu. **9** 'Levanzo' **dining table**, from \$1790, from Nick Scali. **10** Bleux 'Mineral' **rug**, \$4950, from Designer Rugs. **11** 'Varese' velvet **cushion** in Cobalt, \$190, from Designers Guild. **12** 'Grid' **sofa**, \$1999, from Domayne. **13** Ben Wahrlich 'Mariner' **stool**, from \$410, from Anaesthetic Design. **14** 'Monterey' and 'Anniversary' **beach towels**, \$60 each, from Country Road. **15** Riva 1920 'Rialto' tall drawer **cabinet**, POA, from Fanuli. **16** 'Rain' **coatstand with mirror**, \$1263, from Jordan. **17** 'Lavalier' Australian South Sea pearl, sapphire and diamond **earrings**, \$12,160, from Paspooley. **18** 'Duyfken' **buffet**, POA, from Zuster. **19** 'Bellantonio' rotating **drawers**, \$1020, from Plyroom. **20** Roll & Hill 'Knotty Bubbles' **chandelier**, POA, from Space. **21** 'Splash' **plate**, \$14, from Royal Doulton. **22** Chandon Summer **champagne**, \$26, from Moët Hennessy.



Pick-up STICKS

Line *honours* go to graphic patterns laid on a *horizontal* or *vertical* plane.

1 Proenza Schouler \$15. 2 Schema 'Zatellite' pendant light, from \$460, from Hermon & Hermon. 3 Forestier 'Mesh' cubic suspension lamp, \$989, from Ke-Zu. 4 Jonathan Adler 'Puzzle' lamp, \$1525, from Coco Republic. 5 Gras 'No 211/311' wall light, \$965, from Spence & Lyda. 6 Matthew Williamson for Osborne & Little 'Domenica' fabric, POA, from Seneca. 7 Serpenti 'Tubogas' 18k gold bracelet, \$7150, from Bulgari. 8 'Arborescence' 21 light centrepiece, \$48,600, from Christoffe. 9 'Neon' coffee tables, \$1730/set of three, from Spence & Lyda. 10 Tom Dixon 'Pylon' dining table, POA, from De De Ce. 11 Mixology Mad Men Edition 'Circon' double old fashioned tumbler, \$249/pair, from Waterford. 12 Roll & Hill 'Stella' sconce, POA, from Space. 13 'Everest' rug, from \$2990, from Hali. 14 Crosshatch decanters, from \$350, from Cromwell. 15 Prada \$15. 16 Nathan Yong 'Cornerblock Racks', \$2960, from Spence & Lyda. 17 'Grafico' cushion, \$70, from Linen & Moore. 18 'Tiger' cushion, \$99, from BoConcept. 19 Mesh bowl, \$45, from Exhibit. 20 Oly San Francisco 'Rory' mirror, \$3695, from Coco Republic. 21 'Divva' pink gold necklace with pavé diamonds, \$3970, from Bulgari. 22 Hive 'Kris-Kros' wall lamp, \$726, from Hermon & Hermon.



Clockwise from left Kelly Wearstler 'Channels' wallpaper, POA, from Elliott Clarke. Foscarini 'Tuareg' LED floor lamp, \$6300, from Space. Expormim 'Out-Line' woven armchair, \$2056, from Ke-Zu. Missoni Home 'Plaisir' cushion, \$471, from Spence & Lyda. Moroso 'Kub' stool, \$1825, from Hub. Add Interior 'Angel' stool, from \$350, from Interstudio. Turkish wool flat-weave kelim, POA, from Robyn Cosgrove. Moroso 'Fishbone' table, \$2565, from Hub. Zanotti 'Ink' coffee table, \$2520, from Space. Liz Stops 'Flow' porcelain vessels, from \$187, from Planet. 'Sofa #1' upholstered in Missoni Home 'Patch' fabric, \$10,395, from Spence & Lyda. On sofa left to right Missoni Home 'Prescott' cushion, \$380, and Carolina Melis 'Inverno A' cushion, \$195, both from Spence & Lyda. Cushion covered in Kelly Wearstler 'Agate' fabric, POA, from Elliott Clarke. Timber dowel painted in Porter's Paints 'Castro'.



WANT MORE?
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APP AND SCAN THIS
PAGE TO SEE BEHIND
THE SCENES.



Clockwise from left **Artwork 2 and 4**, by Rohan Wilson, POA, from MCM House. Cappellini 'Candy' shelf, \$4312, from Cult. Clay bottles, \$620 each, from Fanuli. Two-tone grey glazed terracotta side table, \$500, from Laura Kincade. Ruth Levine 'Alter Aalto' vessel, from \$210, from Spence & Lyda. 'Saville Row' sofa, \$5338, from Koskela. Fallow deer-hide cushion, \$300, 'Emiane' linen cushion, \$150, and 1803 leather cushion, \$315, all from Busatti. Classicon 'Roattino' floor lamp, \$2850, from Anibou. Jonathan Adler lucite coffee tables, \$1995 each, from Coco Republic. Ruth Levine 'Alter Aalto' vessel, from \$210, from Spence & Lyda. Rina Menardi 'Buttercup' ceramic bowl, from \$465, from Ondene. Melrose Collection 'Hexagon' linen Soumak rug, from \$4200, from Cadrys. Wrong for Hay serving table, \$408, from Cult. Giò Ponti for Molteni&C armchair, \$9920, from Hub. Background painted in Porter's Paints 'Dusty Mule', 'Shell Grey', 'French Blue', 'Sable', 'Pale Clay' and 'Sphinx'.



Neutral ZONE

A hint of grey, a little camel - this practical colourway is anything but *bland*.

1 Calvin Klein S15. 2 Le Corbusier 'Lampe de Marseille Mini' light, \$817, from Mondo Luce. 3 Bluesound Pulse speaker, \$999, from Harman/Kardon. 4 B&B Italia 'Febo' chaise, POA, from Space. 5 Kenneth Cobonpue 'Cabaret' end table, from \$933, from Hermon & Hermon. 6 Designers Guild 'Kalahari' fabric in Dove, POA, from Radford Furnishings. 7 JW Anderson S15. 8 'Magic Lantern' grey plug-in lamp, \$3765, from Christoffe. 9 Marble platter, \$20, from H&M. 10 'Pietro Zecevo' porcelain tile, \$107/sqm, from Di Lorenzo. 11 Fine ceramic pouring jug, \$22, and teacup, \$19, from Soucceress the Store. 12 'Drum' ottoman, POA, from Temperature Design. 13 Esquire wireless portable speaker, \$349, from Harman/Kardon. 14 Jonathan Adler 'Bergman' bench, \$1995, from Coco Republic. 15 Norr11 'Mammoth' chair, \$2499, from Meizai. 16 'Lvcea' watch, \$11,200, from Bulgari. 17 'Sigrid' small bag, \$20, from Country Road. 18 Simply Vera by Vera Wang Chenille Egyptian bath towel, \$40, from Harris Scarfe. 19 'Roland' cushions, \$50, from Country Road. 20 Concrete/wood light, \$349, from Country Road. 21 'Oxymore' grey wine glass, POA, from Christoffe.

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by Hive

Zatellite Pendant
by Schema

Forged Swirl Standard Turban Pendant
by Industria



hhcommercial.com.au

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RIGHT NOW

Belle



[Pool]

ON THE LEARNING CURVE

Housed in a dilapidated school building in Kortrijk, Belgium during October's Biennale Interieur, Paris design studio Pool's *Walk the Line* exhibition showcased a selection of its metal-focused, geometric furniture and lighting. poolhouse.eu

The 'Ball' wall sconce (right) and 'Ici' pendant lights (below right) show Articolo's dedication to honest materials that stand the test of time.
articololighting.com



1_MASTER STROKES

Cluster these 'Ruutu' mouth-blown glass vases, by designing brothers Ronan and Erwan Bouroullec for Iittala, to create a delicate watercolour pastiche. iittala.com

2_AU LAIT!

The patterned poplar veneer that sits atop Danuta Wlodarska's dusty pink side table references a cup frothing with coffee. twoorthreethings.com

3_VIEW FINDER

Tufted and sheared using contrasting colours, Claire Vos Teeuwen's 'Dutch Landscape' rug has a chameleon-like effect for continual visual experiences. rugs.nl



4_HELLO SUNSHINE

Bethan Gray's 'Ella' sofa for Brit brand WorkHouse is contemporary in its bold colour yet romantic in its curvy proportions and decorative details. bethangray.com



5_MIGHTY QIN

Taking its cue from the *qin*, a Chinese stringed instrument, the 'Alvisilkchair', by Swedish design studio Alvidesign uses silk thread wound onto an oak frame. alvidesign.se

7_SPECIAL BRANCH
 'Nudo', referring to the knots found in wood in its natural state, is a series of dining tables by Sancal that features legs that resemble the branches of a tree. kezu.com.au



6_FUTURE SHIFT

Featuring garments from the Kyoto Costume Institute, GOMA will host *Future Beauty: 30 Years of Japanese Fashion* until February 15, 2015. qagoma.qld.gov.au



8_GELATO ART

With a nod to Miami's art deco architecture, the 'Flamingo' console, by Milan-based designer Marco Guazzini, combines geometric shapes and pastel shades. marcoguazzini.com



WHAT WE LOVE RIGHT NOW...

DESIGN NEWS

December 2014



Paris

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**9_PLATTER DAY**

Megan Morton's gifting collection, 'Wallporn' includes platters by ceramicist Joss Best, baked just in time for Christmas from Space. spacefurniture.com.au



LA-based fashion designers Kate and Laura Mulleavy of Rodarte (right) have conveyed their love of 3-D textures to a collection of rugs for the Rug Company. therugcompany.com



16



10

10_HARD ROCK

Made from recycled post-industrial waste, these stone-like accessories for -ISH by Matteo Fogale and Laetitia de Allegri challenge perceptions. matteofogale.com.

DESIGN NEWS

December 2014



12

11_CREAM TEA

In tribute to the drums of Ginger Baker from 1960s rock band Cream, Marset's 'Ginger' floor lamp features a lightweight aerial shade just 4mm thick. marsetusa.com

12_MOD YULE

Hamel + Farrell for Jean de Merry have launched a website to debut a statement collection that includes these 'Module' side tables. hamelandfarrell.com

13_FINISHING LINE

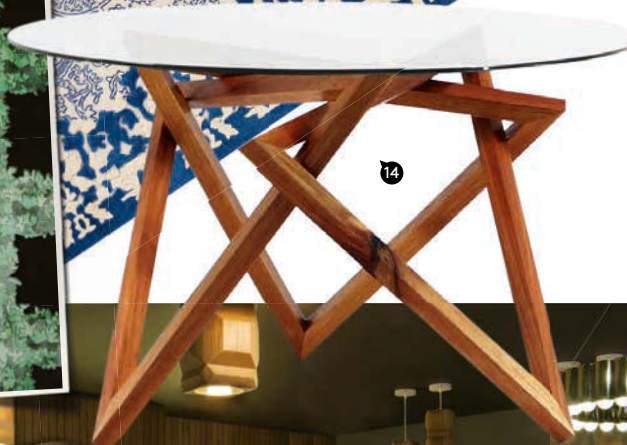
The 'Painted Bureau' maple sideboard, by Jeff Martin Joinery, uses colour-distorting oxidisers and bleaches to achieve an original finish. jeffmartinjoinery.ca



13

14_KNOTTY ISSUE

Minimalist Japanese aesthetic inspired Adelaide-based designer Liam Mugavin's 'Tangle' table in triangles of Tasmanian blackwood and glass. liammugavin.com



14

15_TAKE IT EASY

Old Tom & English called on Lee Broom to design its new bar and restaurant in London. The result? A contemporary take on the relaxed home entertaining of the 1960s. leebroom.com



15

16_LOOKING GLASS

The 'Narcisse' chair by Paris-based designers Nocod Studio features a brass mirror back, guaranteed to perform all sorts of deceptive tricks in a space. nocod.fr

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Haymes
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17_LIFE EXTRAORDINARY
Museum Boijmans Van Beuningen in Rotterdam celebrates the 10 years of Studio Wieki Somers with *Out of the Ordinary*, showing until January 11, 2015. wiekisomers.com

Hand-blown by Venetian artisans, the 'Bolle' lamp (above) by Italian-based design studio Giopato & Coombes (right) references soap bubbles.
giopatocoombes.com



18_CHAIR SQUAD
'Carpinteiro' by Triptyque, is modelled on the traditional canvas chair once made by carpenters in the field with discarded worksite material.
triptyque.com

19_SEAMLESS STYLE
The 'Contour' sofa by furniture firm Prostoria of Croatia features exposed seams that unify the shape and define its organic structure.
prostoria.eu

20_READY TO ROLL
Whether you extend or compress it, Reinier de Jong's flexible 'REK' coffee table allows you to configure it to suit your living room requirements.
reinierdejong.com

21_CHEST HIGH
Crafted in hand-applied chipped oak, the 'City' drawers embodies FBC London's signature simplistic elegance, luxe detailing and textured finishes.
fbc-london.com

22_CASUAL CHIC
LA-based Janus et Cie's casual and outdoor pieces are now available in Australia. Its 'Vino' marble-top round side table is top of our wishlist.
janusetcie.com

23_SMALL MARVELS
Barcelona-based studio Aparentment's 'Marblelous' home accessories collection unites simple forms with luxurious Carrara marble and solid brass.
aparentment.com

24_THAT'S GOLD!
Winner of the Reece Bathroom Innovation award, Michael Hoppe's 'Cylinder' vanity system for Omvivo combines a shaving mirror, cushion, and laundry basket all in luxe porcelain and reflective gold finishes.
reece.com.au



DESIGN NEWS
December 2014



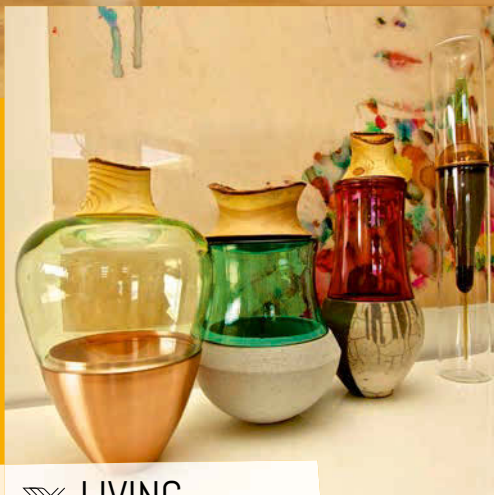
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LIVING



KITCHEN



BATHROOM

1) Derive No. 4 blown glass vase and fish bowl object from Italy \$625 2) 'Good Girls' original artwork acrylic/ink/pen on canvas 750 x 1000 \$1450 3) Deer antlers hand painted sold separately from \$120 4) Colour side table from \$995 5) Zuzunaga cushions, array of colour combinations 40x40 \$139 each; pink fine-knit long cushion \$219 6) Hand-made stacking vessels: blue/black \$899; green stacking vessel - studio blown glass and natural wood turned edge \$440; olive and copper stacking vessel - spun copper and blown studio glass \$469 7) Weiber knitted blanket hand made with New Zealand wool blush pink approx 2.8m long \$229 8) Powder-coated steel frame and solid Carrara marble top coffee table 900 diameter \$3,990 9) Random magazine/book/newspaper rack available in red/white/black \$199.

LIVING: India stacking vessels

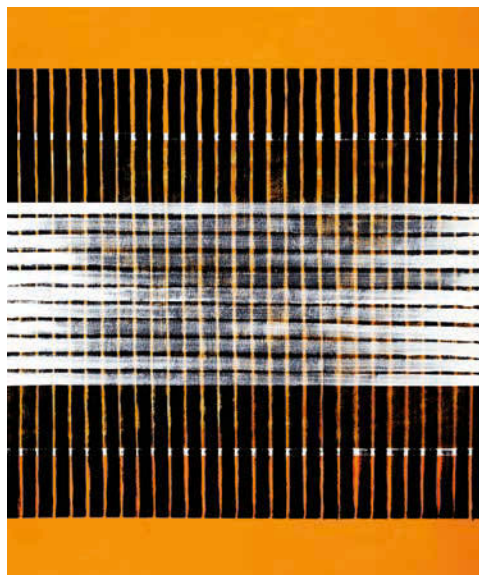
KITCHEN: Furtif Evercut Santoku Knife

BATHROOM: La Bruket bathroom accessories

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MELBOURNE

CREATIVE IMPACT

Gordon Bennett, who passed away in June, left an indelible mark on Australia's cultural landscape with his potent fusion of art and activism. Notes to GB exhibits the late artist's work, such as *Number 7* (above), alongside works from artists for whom Bennett was an enduring influence. Until December 13. suttongallery.com.au

SYDNEY

CROWN PLINTHS

Ramesh Mario Nithiyendran (right) has been awarded the 2014 NSW Visual Arts Fellowship (Emerging) for his installation, *Elephant Island*, 2014 (right). Arranged on an archipelago of heterogeneous plinths, which engage cleverly with the industrial surrounds of Artspace, the work comprises a series of brilliant, deity-like ceramic figurines, adorned with dazzling colour and phallic motifs. Nithiyendran's win will facilitate his travel to Sri Lanka and Europe for an exciting research and residency program. Until December 13. artspace.org.au



Edited by HARRY ROBERTS

CULTURE BUFFED

Summer's art scene is *bursting* with displays of *creative polish* and *imagination* popping up on gallery walls, floors and other *receptive surfaces*.

PERTH

SNAPPY VISION

New Passports, New Photography is an impressive survey of contemporary portraiture from some of the country's most visionary photographers. Drawn from the Art Gallery of Western Australia's new acquisitions, works on display include *Emily the Strange*, 2011 by **Petrina Hicks** (left) and **Darren Sylvester's** *Just Death is True*, 2006 (right). Until February 8, 2015. artgallery.wa.gov.au



PORTRAIT BY KRISTINA SOLO (NITHIYENDRAN). PHOTOGRAPHS COURTESY ESTATE OF GORDON BENNETT AND SUTTON GALLERY (GORDON BENNETT); PETRINA HICKS, COURTESY ART GALLERY OF WA (EMILY THE STRANGE); DARREN SYLVESTER, COURTESY ART GALLERY OF WA (JUST DEATH IS TRUE)





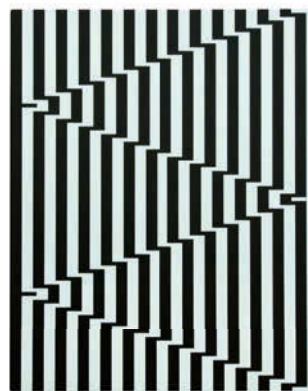
BRISBANE
BROTHERS IN ARMS

To toast its tenth anniversary, Heiser Gallery has selected one work by each of its represented artists for *Decennialia*, a dynamic assembly that includes Lyndell Brown and Charles Green's beguiling painting, *The Dark Palace*, 2013 (above), conceived by the duo while working as official war artists in Afghanistan. Until December 24. heisergallery.com.au

SYDNEY

ANIMAL FAME

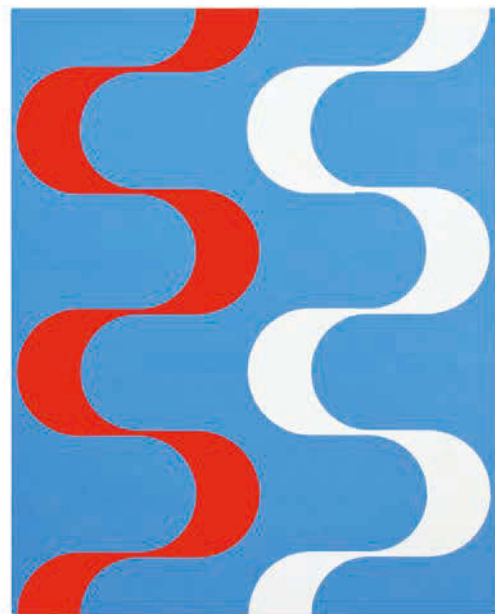
Curated by ACCA artistic director **Juliana Engberg**, *Menagerie* pools historical artefacts alongside pieces by contemporary artists, all evoking a metamorphosis between human and animal forms. Exploring this curious connection, the show's impressive stable includes Joseph Beuys, Patricia Piccinini and Ricky Swallow, whose work *Together is the New Alone*, 2012 is pictured below. December 13–March 1, 2015. accaonline.org.au



SYDNEY

OPTIC NERVE

For his latest solo exhibition, Dutch artist **Jan van der Ploeg** has devised two wall-sized murals within Sarah Cottier Gallery, alongside a series of smaller works on canvas, such as *JP041* (above) and *JP039* (right), all bearing the artist's sublime optical styling with vivid hues and graphic composition. December 4–December 20. sarahcottiergallery.com

**BRIGHT SPARK**

The National Gallery's summer offering is a luminous retrospective of James Turrell's work (left), the first Australian survey for the US light and space artist. December 13–June 8, 2015. nga.gov.au

SYDNEY

JUNK MAIL

Nathan Taylor's hyperrealist paintings (below) place the detritus of urban life under a microscope, rendering the discarded byproducts of mass-consumption with extraordinary and beautiful precision. For his *Best Before* series at Michael Reid Gallery, Taylor explores the commodification of 'fast' food, exposing its synthetic qualities and the wasteful culture that drives it. Until December 30. michaelreid.com.au



SYDNEY

SAVE THE DATE

SEALED SECTION IS THE SECOND EXHIBITION AT ARTBANK'S NEW GALLERY SPACE, DRAWING A RACY RANGE OF WORKS FROM THE ART LEASING COMPANY'S TEEMING ARCHIVE. THE SELECTED PIECES, INCLUDING CHRISTOPHER DEAN'S *MIDDLE AGE HARD EDGE ABSTRACTIONIST FROM ST. MARYS SEEKING SAME*, 2007 (LEFT), ALL GRAPPLE WITH TOPICS THAT ARE SAID TO MAKE FOR IMPOLITE DINNER CONVERSATION: SEX, POLITICS AND RELIGION. NOVEMBER 28–FEBRUARY 7 2015. ARTBANK.GOV.AU



PHOTOGRAPHS © FLORIAN HOLZHEIMER (JAMES TURRELL, AFTER GREEN) COURTESY NGA, CANBERRA; © FLORIAN HOLZHEIMER (JAMES TURRELL, SIGHT UNSEEN) COURTESY VILLA E COLLEZIONE PANZA, VARESE (ITALY)



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[Who]
STEELING BEAUTY

WHILE STEEL HAS BEEN UNDER-USED IN DOMESTIC ARCHITECTURE, MELBOURNE ARCHITECT SEAN GODSELL IS A CHAMPION OF THE MATERIAL. WITNESS HIS TEMPORARY 'MPAVILION' (ABOVE) IN QUEEN VICTORIA GARDENS AND 'KEW STUDIO' (RIGHT), A 24/SQM FREE-STANDING STRUCTURE BUILT AT HIS FAMILY HOME. SEANGODSELL.COM.



GODSELL'S 'KEW STUDIO' PICKED UP A COLORBOND AWARD FOR STEEL ARCHITECTURE FOR VICTORIA.

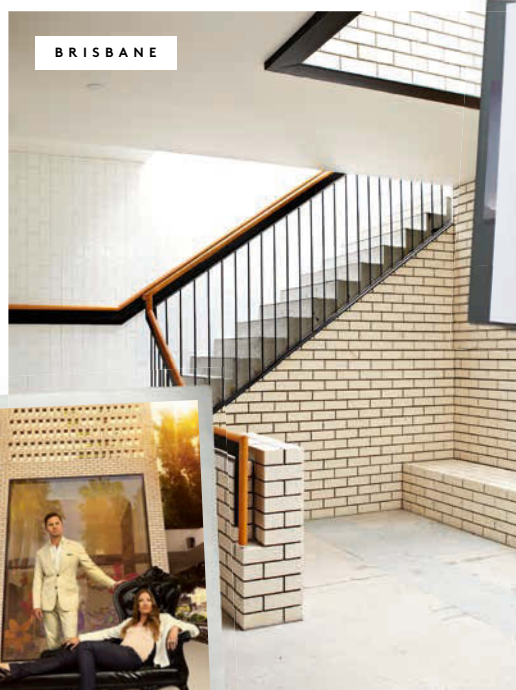
Strong profile

As architects and designers *embrace* madeover raw materials, brick and steel mark their *return to favour*.



ASK THE ARCHITECT
{ Ian Moore }

What's the best aspect of your job? "Travelling to sites all over the country and overseas that I would never get to go to otherwise." **And the worst part?** "Having to do administration, which far outweighs the time spent designing." **What does an architect bring to the table?** "A huge range of skills from architecture, urban and interior design, construction knowledge, environmental issues, project management, good understanding of the real estate market and a great deal of common sense." **What city offers the greatest architectural inspiration from walking around its streets?** "Rome, where you are reminded of how long great architecture can last when built with true craftsmanship and the right materials." **The most over-hyped city?** "Los Angeles." **Greatest advice a client ever gave you?** "Invest in your own buildings." **What almost always gets overlooked in the creation of a home?** "If you have a good architect on the job the answer should be, 'Nothing'." **New build or alteration/addition?** New build. **Your dream project?** "A cultural building, either a museum or art gallery, but I'd also love to do a hotel." **If I wasn't an architect, I'd ...** "Never given it a thought as I only ever wanted to be an architect." *Ian Moore Architects won the Future Projects - House category at the 2014 World Architecture Awards in Singapore for 'The Olive Grove'. ianmoorearchitects.com*



BRISBANE



more minimal

THE ONE

An ode to minimalist domestic architecture in a handsome hard cover, this book might well be the only volume you need on the subject. International in outlook and intimate in scale. (Booq, \$59.99).

STACKING UP

Austral Bricks is celebrating the often-unsung star of a successful build with a campaign that puts architects squarely in the spotlight. Brisbane architects Adrian Spence and Ingrid Richards (above left), and Sydney's Gerard Reinmuth of Terroir, are three of the architectural talents extolling the virtues – and style credentials – of the humble-no-more brick. australbricks.com



BRISBANE
LUXE LITE

REFRESHINGLY, COTTEE PARKER-DESIGNED 'THE HIGHGATE' WILL COMPRISE 42 APARTMENTS WITH ITS FOOTPRINT ONLY OCCUPYING A FIFTH OF THE BLOCK, LEAVING THE REST OF THE NORTH-FACING SITE TO COMMUNAL GARDENS. CHEF NEIL PERRY AND DESIGNER BLAINEY NORTH ARE OTHER TALENTS WHO ARE INVOLVED. THEHIGHGATE.COM.AU

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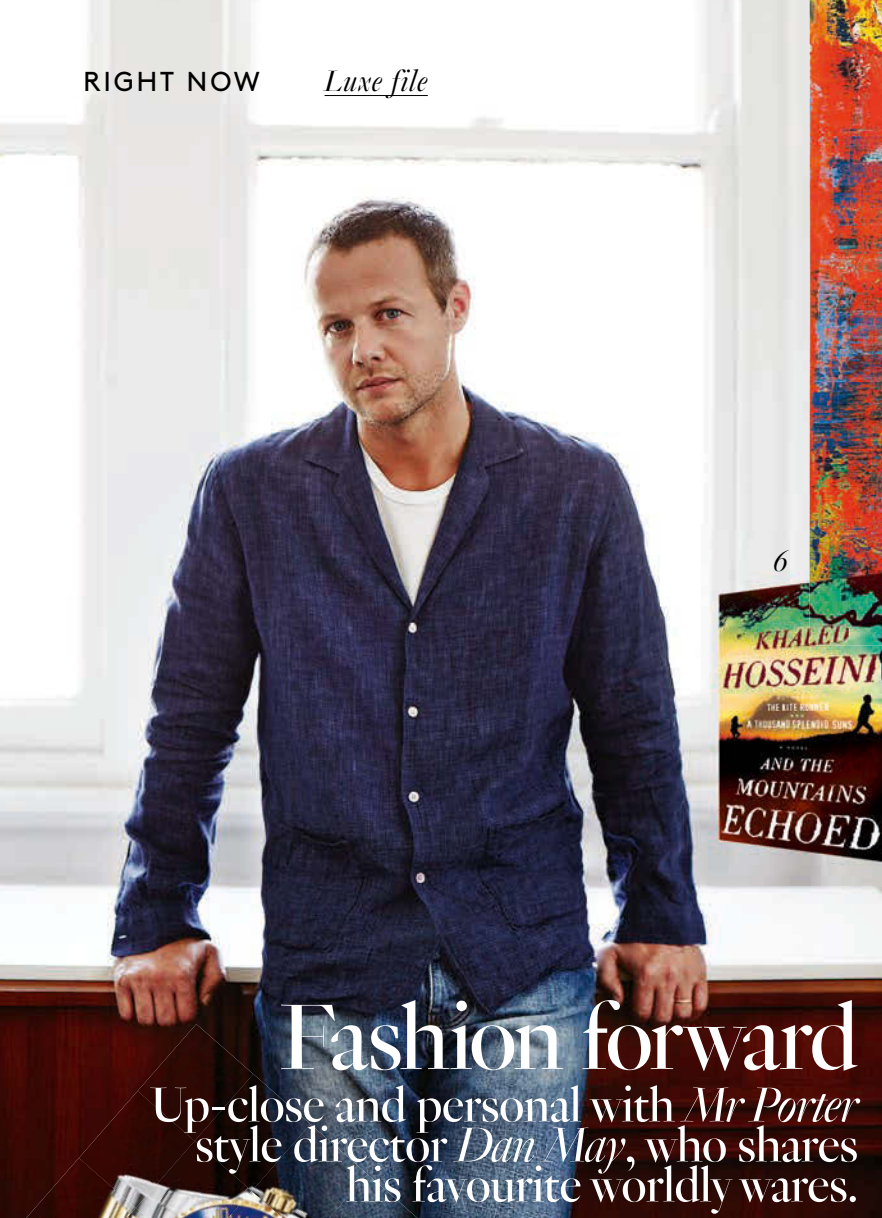
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Fashion forward

Up-close and personal with *Mr Porter* style director *Dan May*, who shares his favourite worldly wares.

The artist who has been an enduring influence? My favourite art usually comes in photography form and if I had to pick just one it would have to be Philip-Lorca diCorcia [1]. If it had to be an artist I would probably go for Gerhard Richter [2] – I love the vibrancy of his work and would like one on my wall.

Contemporary art that you most admire? I love the drawings of Yoshitomo Nara for their fascinating but slightly dark quality.

Do you collect anything? Other than air miles, I love watches. It's an expensive hobby so I don't have that many. Working on it, though.

Fashion must-haves? A really good coat. I just invested in a Loro Piana parka [3] with a fur lining that I think I'll wear to my grave!

Favourite watch? My gold Rolex Submariner [4] with the blue dial – it's the one I keep coming back to.

Fragrance of choice? Vetiver by Guerlain [5].

What are you reading now – both fiction and art and design? We just bought a new house so I'm looking at lots of architecture and interiors books for inspiration. I'm also reading *And the Mountains Echoed* by Khaled Hosseini [6].

Music – what's on rotation at office and home? Whatever Spotify playlist I choose; I love the random nature of this. My guilty pleasure is definitely the country and western playlists.

Favourite flowers? Hydrangeas [7].

Best downtime (if you ever have any) pursuit? Trying to do something energetic – go for a run, play tennis – get out, basically.

Entertaining? I love having people stay at our house in the country for the weekend and that usually involves lots of kids, which is great.

Restaurants? So many new ones pop up in London all the time. An old favourite is The Wolseley and newish one would be Nopi.

Preferred tipple? Lager!

Films that have inspired you? *This Sporting Life* with Richard Harris.

Shops and online stores you frequent? I mostly get my needs met from Mr Porter as time is scarce and the choice and ease is great. I pop into Ralph Lauren when I'm in LA or NY as I love their stuff.

Magazines you read regularly? *The World of Interiors* and *W Magazine* are my regulars, and then I often pick up *Details* at an airport.

Travel – favourite regular haunt? The place I probably visit most is Marrakech, where I stay at El Fenn boutique hotel [8]. I love the fact it feels so removed from the more regular places I usually travel to for work. It's the closest furthest-away place from London. El Fenn is magical and the best place to recharge.

List a few objects of desire that you would buy right now. The new iPhone 6; the Annie Leibovitz book and stand; the Raf Simons 'Stan Smith' leather sneakers for Adidas [9].



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Clockwise from top left: The store interior, with 'Magnum' table by Pierre Favresse and 'Anemone' wool rug by François Dumas. 'Tembo' stool by Note Design Studio. 'Climb' shelf by Bashko Trybek. 'Salute' tables by Sebastian Herkner in marble and lacquered steel.



Revolutionary road

La Chance opens its first store in Paris to show its *forward-thinking* design collection.

WALK INTO THE La Chance store and you'll find yourself deep in a limestone-lined space with vaulted ceilings and a mixed past. Once the home of Jean d'Alembert, an eminent scientist and philosopher of the Enlightenment movement that changed society and led to the French revolution, the store is a stone's throw from the galleries, boutiques and bars of Le Marais, one of the oldest areas in Paris.

The furniture and lighting maker is dedicated to revolutionary design using traditional materials and techniques to create statement objects. Co-founders Jean-Baptiste Souletie, a banker who turned his hand to interiors, and Louise Breguet, a trained architect, share the creative direction, releasing unlimited editions from designers whose work they admire, such as Sebastian Herkner, Note Design and Nathalie du Pasquier.

When chance brought the pair together, they realised they shared a similar vision and set up the brand, debuting at Milan's Salone del Mobile in 2012. The carefully edited collection is drawing accolades, with the 'Bolt' stool winning a *Wallpaper** design award. The 'Salute' table, by rising German design star Sebastian Herkner, is proving to be a bestseller. "It is favoured by architects for its versatility, beautiful materials and numerous combinations," say the La Chance team.

Now, the collection numbers works from some 16 designers or studios, with products that are distributed in 15 countries, including Australia, "one of the most dynamic markets for us," the pair say.

For more, lachance.fr; livingedge.com.au.



ANTWERP

BELGIAN GEAR

With its name meaning storehouse, Magazyn in downtown Antwerp channels a minimalist aesthetic in homewares that reflects its unpretentious ethos. From teak and leather counter stools to luxurious linen bath towels, the carefully curated selection of handmade goods and furniture focuses on honest materials and textures that will age beautifully. magazyn.be

MELBOURNE
SOLE TRADERS

DESIGNED BY FIONA LYNCH, HABBOT'S NEW FLAGSHIP STORE IN MELBOURNE'S STRAND ARCADE, IS DECKED OUT WITH SWEEPING VELVET CURTAINS, MIRRORS AND PLATFORMS FOR DISPLAYING ITS DRAMATIC FOOTWEAR AND ACCESSORIES, SUCH AS 'JOURNAL' (RIGHT). HABBOTSTUDIOS.COM

Noteworthy

Reasons to *max out* the credit card.

MELBOURNE

HOUSE STYLE
WARES BY AUSTRALIAN ARTISTS, DESIGNERS AND BRANDS WILL TURN A COLLINGWOOD WAREHOUSE INTO A HOME DURING BLOGGER LUCY FEAGINS' (RIGHT) POP-UP EVENT, THE DESIGN FILES OPEN HOUSE, DECEMBER 4-7. THEDESIGNFILES.NET

SYDNEY
ELEMENTAL

Architectural & Antique Elements and its sister store Elements I Love have joined forces online. Authentic antiques and homewares from France and India are now available with the click of a mouse. elements.net.au

MELBOURNE

LIGHT AND SHADE

Resembling a gallery, Euroluce's new Melbourne Light Studio (above) designed with Pascale Gomes-McNabb, features movable cubes that allow the lights to be displayed in myriad ways. euroluce.com.au

ONLINE

JUST A CLICK AWAY

Local and international independent labels now have a digital presence at The Depot & Co, a new online store featuring thoughtfully sourced homewares, gifts and accessories including handcrafted soy wax Triibe candles and Marble Basics tableware (right). thedepotandco.com.au

ADELAIDE

BODY BUILDING

Characteristically luxurious, the latest addition to Aesop's line-up of stores in Adelaide's Rundle Street combines Tasmanian oak and antique marble — a chic home for its body and hair care products. aesop.com

ADELAIDE

Rocking the look
Italian brand Kartell has a new store in Adelaide, showcasing its design classics including Patricia Urquiola's 'Comback' rocker (left). kartell.it

LONDON
DINO GURU

FOLLOWING HIS DESIGN FOR THE NEW YORK STORE, IAIN HALLIDAY OF BKH HAS BROUGHT HIS AESTHETIC TO DINOSAUR DESIGNS' NEW OUTPOST (LEFT) IN LONDON'S HAM YARD HOTEL RETAIL PRECINCT. ADJOINING A TREE-FILLED COURTYARD THE STORE EXUDES ANTIPODEAN CHARM. DINOSAURDESIGNS.COM

Edited by LUCY McCABE



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The *designer's* home
pairs a *classic* look with
boho pieces, rather like
her own *fashion* label.

Lizzie Renkert

Photographs ANSON SMART

WHAT HAS INSPIRED AND INFORMED YOUR INTERIORS STYLE? Because of my background in fashion, I find that I take many of my cues from the runways – I adore prints, particularly florals. Having said that, my mother always made our homes into beautiful spaces, so I think I inherited my love of interiors from her.

WITH YOUR FASHION LABEL, WE ARE KINDRED, YOUR SEGMENT ON CHANNEL NINE'S *MORNINGS* AND A YOUNG FAMILY YOU MUST BE SO BUSY. IS YOUR HOME YOUR SANCTUARY? I am beyond busy and home is most definitely my sanctuary. I go into the We Are Kindred office three days a week and work from home the other four. At home, more often than not, my laptop sits next to me on the floor while I'm playing with the kids or on the kitchen bench while I'm preparing meals. In our next place, I want a little study annex in the main living space!

HAS YOUR STYLE EVOLVED OVER TIME? Yes, but I've always gravitated towards this aesthetic. Our house is a Federation cottage and I love its period details – archways, leadlight windows and intricate ceilings give it a wow factor. Modern interiors wouldn't work in this space so

of her talent. As an architect and interior designer it means she can start with a minimal base then layer it with decoration and colour. Anna Carin is a favourite interior designer – she creates elegant rooms I would love to live in. Architect William Smart is incredible – the spaces he creates are breathtaking.

WHAT ABOUT ARTISTS? Belinda Fox – if I could fill my walls with her creations I would be very happy! Emma van Leest's works on paper are extraordinary – and next on my list of investment pieces. I'm a huge admirer of the work of Janet Laurence, Marion Borgelt and emerging Sydney artist Tony Wild – his use of colour is phenomenal. DESCRIBE YOUR OWN STYLE Classic, timeless and feminine.

WHAT ARE YOU CURRENTLY WORKING ON? I am incredibly proud of We Are Kindred's AW15 collection, available from January. We're currently working on our Spring/Summer lines, a beautiful mix of luxe fabrics, embroidery and lace. We're also working on a diffusion line for Urban Outfitters in the US, so we're definitely busy. Thank goodness my sister Georgie and I are doing Kindred together – it's a huge amount of work but endlessly rewarding.

I've peppered it with neutral furniture that I can then layer with colourful feminine touches.

TELL US ABOUT SOME OF YOUR FAVOURITE PIECES

Most hold sentimental value – the turquoise candlesticks on the mantel in the master bedroom belonged to my great aunt. I coveted them when I was little and have been obsessed with the colour as long as I can remember. The two-seater in the hall belonged to my grandmother and I have beautiful memories of her reading to me on this very seat.

IS THERE A PARTICULAR PERIOD OR STYLE THAT APPEALS? Soft modernism – an eclectic mix of Asian and Scandinavian styles but nothing too minimal.

WHAT COULDN'T YOU LIVE WITHOUT? Cushions and coffee table books! I have lots of both in storage and swap them around regularly – they are an easy way to completely transform a space.

WHERE ELSE WOULD YOU LIKE TO CALL HOME? My dream is to spend a third of the year in Sydney, a third in New York and the rest on Italy's Amalfi Coast.

WHICH DESIGNERS, ARCHITECTS AND INTERIOR DESIGNERS DO YOU ADMIRE AND WHY? Brooke Aitken is one of my closest friends and I am in awe





This page, clockwise from top left Light floods into the kitchen via the dining room, highlighting the period features. Adding to the fresh look in the living room are *Construct II* by Belinda Fox from Arthouse Gallery and bouquets from Poho Flowers. Tom Dixon candles from Macleay on Manning. On tray, marble lips by Kelly Wearstler and silver jug, both from Becker Minty. The entrance hall. A dress by We Are Kindred in the master bedroom. Another piece from Lizzie's label hangs in the walk-in robe. Opposite page, from left Lizzie in the entry hall. Her mood board.





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seat Charity

Taking the notion that *"it's better to give than to receive"*, Cult invited designers to rework Hans J. Wegner's iconic 'CH33' chair for some very worthy causes. The results are brilliant — and surprising!

Portfolio by
MICK BRUZZESE
Creative direction
JACK MILENKOVIC



*"We loved celebrating the work of Hans J. Wegner
and are thrilled to re-interpret it for a charity
(Garvan Institute) which is very close to us both."*

LOUISE OLSEN & STEPHEN ORMANDY

TOKO
Graphic designers

Eva Dijkstra & Michael Lugmayr

DINOSAUR DESIGNS
*Jewellery & homewares
designers*

Louise Olsen & Stephen Ormandy

ROMANCE WAS BORN

Fashion designers

Luke Sales & Anna Plunkett

GEORGE LIVISSIANIS

Interior architect



“Monaro came from Staffy Rescue and he’s our little mascot. It’s the least we can do to give something back to those who looked after him.”

LUKE SALES & ANNA PLUNKETT



TRACEY DEEP
Floral sculptor

MEGAN MORTON
Stylist

HECKER GUTHRIE
Interior designers

Paul Hecker (seated)
& Hamish Guthrie

ALICE BABIDGE
Set designer

*"It's common practice
to burn the replica
so I imagined the
sacrilegiousness of
burning the Wegner
original to educate
for a greater cause."*

MEGAN MORTON

BASSIKE
Fashion designers

Deborah Sams, (seated)
& Mary-Lou Ryan

KEN DONE
Artist

ADAM GOODRUM
Industrial designer

All the chairs will be auctioned, with the proceeds going to the charity of the designers' choice. For more on 'The Chairity Project', visit culldesign.com.au

In order of appearance...

Toko (Eva Dijkstra and Michael Lugmayr). 'The Bloke Chair', in natural beech timber and leather.

toko.nu
Orangutan Foundation International Australia; orangutanfoundation.org.au

Dinosaur Designs (Louise Olsen and Stephen Ormandy). Hand-painted chair in acrylic paint.

dinosaurdesigns.com.au
Garvan Institute; garvan.org.au

George Livissianis. Chair in wood treated with Yakisugi technique (a blue-black 'burnt' finish) and leather in collaboration with Bermuda Black.

georgelivissianis.com;
bermudablack.com

The Fred Hollows Foundation; hollows.org.au

Romance was Born (Luke Sales and Anna Plunkett). Chair in fabrics from Romance was Born fashions.

romancewasborn.com
Staffy Rescue; staffyrescue.org

Tracey Deep Floral Sculptures (Tracey Deep). 'Florence' chair in 'Shadows' fabric by Florence Broadhurst (a collaboration with Signature Prints).

floralsculptures@bigpond.com; signatureprints.com.au

Indigenous Literacy Foundation; indigenousliteracyfoundation.org.au

Alice Babidge and Robin

Hearfield (not pictured). Created miniature versions of the chair. St Vincent de Paul Women and Children's Refuge Inner West (Sydney); vinnies.org.au

Hecker Guthrie (Paul Hecker and Hamish Guthrie) in collaboration with Paul Kinny and Christina Teresinski from Made Measure). Tanned leather with stainless steel cutlery.

heckerguthrie.com.au;
mademeasure.com

My Room; myroom.com.au

Megan Morton. Chair in ebonised Tasmanian oak with UV Perspex glazing (in collaboration with photographer Earl Carter, framer Ryan Ward and sculptor, social commentator and "arsonist" Joost Bakker).

meganmorton.com;
earlcarter.com.au; unitedmeasures.com;
byjoost.com

Asylum Seeker Resource Centre; asrc.org.au

Adam Goodrum. 'Just two good chairs' mirror-finish chair.

adamgoodrum.com

SurfAid; surfaid.org

Bassike (Deborah Sams and Mary-Lou Ryan). Chair in grey felt with white stitch.

bassike.com

Mirabel Foundation; mirabelfoundation.org.au

Ken Done. 'Sydney Harbour' chair, handpainted in acrylic with sgraffito technique applied.

kendone.com.au

Unicef Australia; unicef.org.au



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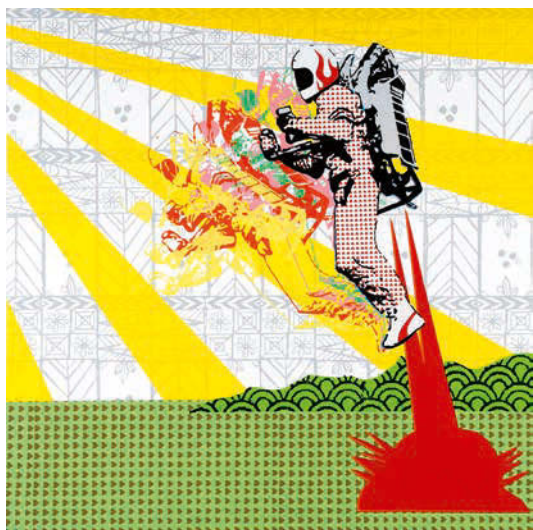
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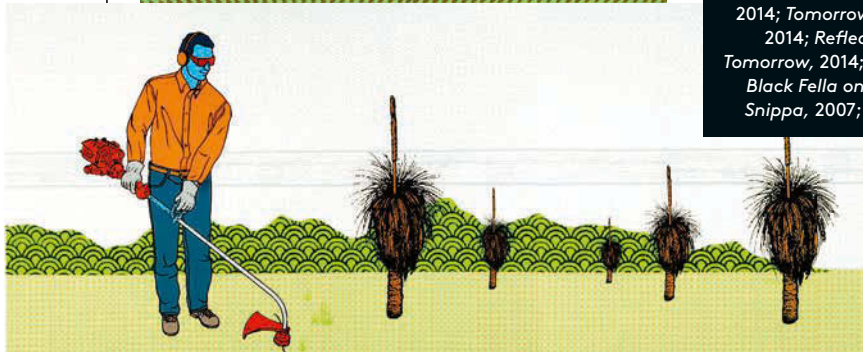


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Clockwise from top left Works by Samuel Tupou: *Return To the Sun*, 2007; *Mors Nobis Omnibus Arridet (Roseus)*, 2014; *Tomorrow Evermore*, 2014; *Reflections of Tomorrow*, 2014; *Skulls*, 2009; *Black Fella on a Whip*, 2007; the artist.



Join *Belle* for dinner

We are heading to Melbourne for dinner at *Andy Dinan's* new *MARS Gallery* with artist *Samuel Tupou*.

FEBRUARY **13**

MELBOURNE ART DINNER

JOIN THE *BELLE* TEAM at Andy Dinan's MARS Gallery in Melbourne's Windsor for an evening of conversation, art, and fine food and wine to celebrate Samuel Tupou's new exhibition, *Tomorrow Evermore*. *Belle's* art expert Michael Reid will host an informal discussion with Samuel, while Stephen Shelmardine will lead guests in a tasting of his boutique wines. Samuel's new works explore his fascination with the future and its undeniable influence on culture, linguistics and mortality. "The future's imposing presence is a base instigator of many human pursuits such as wealth, security, leisure, food and sex," says the artist. A delicious four-course menu by stellar caterer Tommy Collins will be matched with a selection of Shelmardine wines. **HURRY, BOOK NOW!**



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Edited by JACK MILENKOVIC

'SAFARI' JUTE AND BEECH CHAIR FROM DUNLIN HOME.

1 Clinique 'Smart' custom-repair serum, 30ml, \$80, from clinique.com. au. 2 St Tropez 'Self Tan Luxe' dry oil, \$50, from sttropeztan.com.au. 3 Yves Saint Laurent cashmere scarf, \$405, from matchesfashion.com. 4 Polu Collection 'Dog Tag' pendant, \$560, from John Hardy. 5 Bastong cargo jacket, \$957, from farfetch.com. 6 Tod's 'Wrap' bracelet, from \$176, from mrporter.com. 7 Dior Homme calfskin bag, \$3100, from Christian Dior. 8 Ray-Ban 'Aviator' sunglasses, \$249.95, from ray-ban.com. 9 Dior Homme suede derby shoes, \$1150, from Christian Dior. 10 Valentino camouflage sweater, \$694, from farfetch.com. 11 Boss 'Bottled' EDT spray, 100ml, \$97, from Myer and David Jones. 12 Louis Vuitton 'Clash' ankle boot, \$1270, from louisvuitton.com. 13 Polo Ralph Lauren leather and canvas holdall, \$459, from mrporter.com. 14 'Golden Heritage' watch, \$7600, from Bell & Ross. 15 Dolce & Gabbana skinny jeans, \$752.45, from farfetch.com. For stockists see Address Book.



COTTAR'S 1920s SAFARI CAMP, KENYA.



Lace fetish

Get hooked on *sheer indulgence* and take a *light and airy* approach to *white-hot* summer dressing.

Edited by JACK MILENKOVIC

1 Diamond and white agate **bangle** in yellow gold, POA, from Tiffany & Co. 2 'Dior Set' **earrings** in crystal and howlite, \$530, from Christian Dior. 3 Jurlique **sunless tanner**, \$45, from major department stores. 4 Estée Lauder Re-Nutriv Ultimate Diamond Sculpting/Refinishing Dual **infusion**, \$450, from major department stores and esteeauder.com.au. 5 Christian Tortu 'Muguet Des Bois' **candle**, \$75, from Macleay on Manning. 6 Balenciaga 'Paris' limited-edition **EDP** (part of gift set), \$180/set, from selected department stores. 7 Chanel 'Vitalumière' loose powder **foundation**, \$98, from major department stores. 8 Golden metal **minaudière**, \$9400, from Chanel. 9 Lover 'Libra' lace **blouse**, \$687, from matches.com.au. 10 Nars 'Laser Cut' **eye, cheek and lip palette**, \$79, from Mecca Cosmetica. 11 Valentino **sunglasses**, \$395, from Macleay on Manning. 12 Lace and leather **espadrilles**, \$730, from Chanel. 13 Bionda Castana white lace mesh **heels**, \$1195, from Miss Louise. 14 'Serapeum' polysatin **dress**, \$490, from a-j-e.com.au. 15 Omega Constellation 'Pluma' **watch** on stainless-steel, red gold and diamond bracelet, \$13,650, from Omega boutiques. For stockists see Address Book.



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This page, clockwise from bottom left Clarence House 'OD Treillage' acrylic dralon in Yellow from The Textile Company. 'Denov Stripe' polyester in August from Sparkk. Christopher Farr Cloth 'Intaglio' polyester blend in D'Oro from Ascraft. Raoul Textiles 'Java' polyester in Dune from Tigger Hall Design. Boussac 'Vox' acrylic in Taupe from Milgate. Martyn Lawrence Bullard 'Mamounia Petite' polyester in Saffron from Tigger Hall Design. Opposite page, clockwise from left Christopher Farr Cloth 'Murano' polyester blend in Azzurro from Ascraft. Christopher Farr Cloth 'Capri' acrylic in Azzurro from Ascraft. Stark 'Pebbles' acrylic in 'Navy Blue' from The Textile Company. Martyn Lawrence Bullard 'Sultan Suzanni' polyester in Blue from Tigger Hall Design. Perennials 'Swizzle' acrylic in Grotto from South Pacific Fabrics. 'Hessian' polyester in Cobalt from Sparkk. Clarence House 'OD Batik' acrylic in Sand from The Textile Company. Manuel Canovas 'Calypso' acrylic in Marine from Domus Textiles. For stockists see Address Book.

COAST LINES

In the colours of the *sun*, *sand* and *sea*, these fabrics *shine* in the *great outdoors*.

Photography PABLO MARTIN Styling by LUCY McCABE



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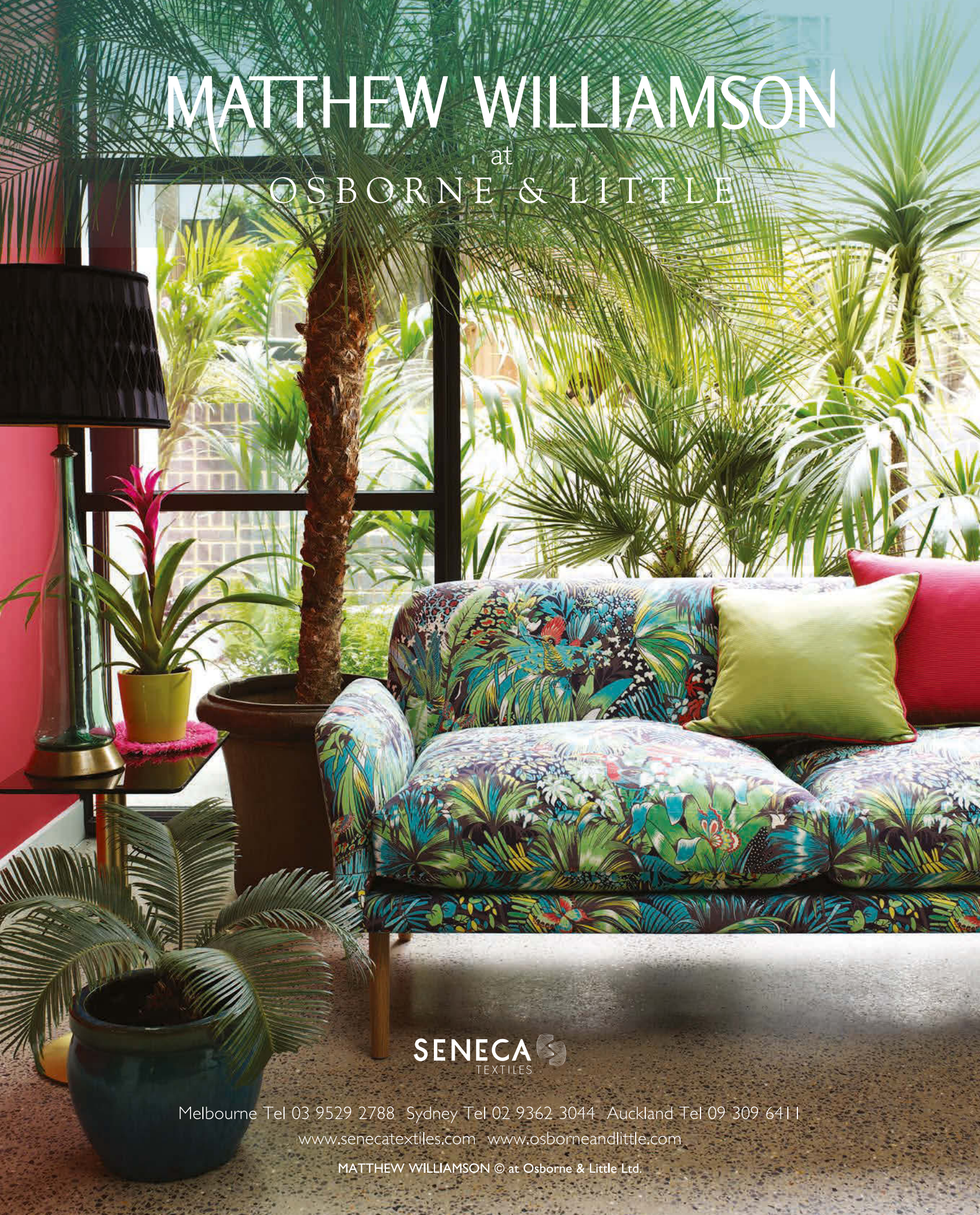


Clockwise from left 'Avoca' olefin in Melon from Warwick Fabrics. Raoul Textiles 'Lei' polyester in Blossom from Tigger Hall Design. 'Basanti Tile' polyester in Dove from Sparkk. Perennials 'Bazaar' acrylic in Melon from South Pacific Fabrics. Christopher Farr Cloth 'Movement' polyester blend in Argento from Ascraft.

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GLOBAL THEATRE

Inspiring *installations* of hot new *furniture*
and *lighting* created a drama when
they took to the stage at the trendsetting
London Design Festival. Edited by KAREN McCARTNEY

*London, antiques dealer Mallett teamed with Canadian lighting company Bocci to create a bespoke installation
starring the '28 Copper Suspension' chandelier in the Red Room at London's Ely House. bocci.ca.*



ELEMENTS OF CRAFT

Lina Kanafani

No visit to the festival is complete without a trip to Lina Kanafani's esteemed South Kensington interior design store, Mint, where she pushes conventional concepts of beauty and design forward with her unerring eye for the avant-garde and the bespoke. With this year's *Elements of Craft* exhibit, she showcased a mesmerising selection of globally sourced designs. "I try to tell a story as I am curating a show to give coherence to the objects visually and conceptually," Kanafani says. The skilfully edited selection of products mixes scale, material and process. Kanafani's scientific background ensures a fascination with concepts, the how and why, and the design journey. "I will not disregard anything until I have scrutinised the design and given it a thorough once-over," she says. "That may be why I pick up on things that others do not." She mentors graduates (often partnering them financially) as well as working with major names such as Maarten Baas. "For me, the best possible solution is to have a hugely eclectic mix," says Kanafani. mintsshop.com.

Clockwise from right 'Globe' LED table lamp in marble and lead crystal by Lee Broom. The designer. The 'Tube' LED light in marble and brass.



NOUVEAU REBEL

Lee Broom

"Marble has connotations of classical luxury but is also borderline tacky in an 80s sort of way. I like that dynamic," says designer Lee Broom. His Nouveau Rebel range of lights and objects take on a sleek, monumental feel through the use of simple geometries and a restricted materials palette of marble, glass and brass flashes. He showed his new pieces in the gallery-like atmosphere of his Shoreditch studio. "We are constantly experimenting and pushing the manufacturers we work with to try new processes. I have an idea and aesthetic that I feel is the ideal product. From then, it is a sequence of problem-solving to get to the final result," says Broom. Does he know instantly when it is resolved? "If I'm not 100 per cent sure, it's usually a good sign as it often starts to grow on me. 'Never 100 per cent happy' written in Latin, in neon, should be our company motto," he laughs. leebroom.com



Clockwise from top left Lina Kanafani. Maarten Baas 'Das Pop' chandelier and floor lamp for Lasvit. 'M' table by Agape Casa. Marlene Huissoud's 'From Insects' vases. 'Rock' by Josephine Rose Allison. 'Bloomberg' chair by Silo Studio.



BURNISHED INDIGO

JamesPlumb

Often mistaken for a single gentleman, JamesPlumb comprises Hannah Plumb and James Russell. The design duo bring their fine-art training in sculpture to every project, making their mark with retail fit-outs, notably for Hostem, a cutting-edge clothing store in London's Shoreditch, and one-off projects, installations and interiors in London and New York. Their work is cerebral, drawing on unloved pieces of furniture and finding ways to pair them with other objets trouvés or forms they design. "Our 'Goodnight Day' series marries the timber skeletons of chairs and sofas with a formed piece of concrete set within," says Russell. For the festival, they launched 'Burnished Indigo', an installation of pieces made with fabric dyed in a 12th-century Chinese process. The fabric is submerged in indigo alongside an exotic cocktail of egg white, oxblood and fermented fruit juices. "The resulting layers and density of colour responds to light with remarkable depth," says Plumb. Upholstered in this fabric, the button-back sofa of elegant proportion is cleaved by a sliding oak table, rendering it oddly beautiful and strangely practical. jamesplumb.co.uk



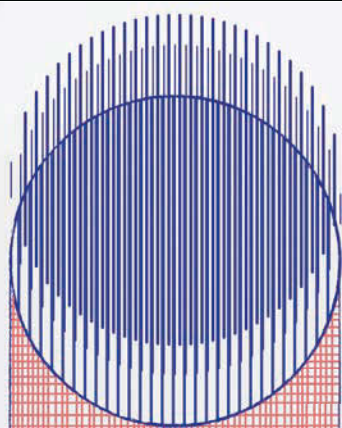
From top left 'Indigo Luminaire' pleated lampshades made from a specially dyed fabric. James Russell and Hannah Plumb. The 'Chesterfield Table' buttonback sofa features an adjustable sliding wooden table.



RUST & OCHRE



From far left Lopicada lines up its modern marble vessels; lopicada.com. Russell Pinch's elegant 'Noelle' sofa is dressed in rust velvet; pinchdesign.com. Dinosaur Designs 'Beetle' bowl and 'Temple' servers show at its new London store at Ham Yard Hotel; dinosaurdesigns.com.au. Ochre showed 'Celestial Pebble', a glass drop with hidden LED, and the leather-wrapped 'Caribou' chair; ochre.net.



Clockwise from top left GamFratesi's 'Platonism' rug featured in the *Wallpaper** AfghanMade Carpets exhibition; christopherfarr.com. London-based Korean potter Sun Kim creates exquisitely fine ceramics in subtle colours; sunkim.co.uk. Tom Faulkner's 'Vienna' dining chair sports sinuous metal curves; tomfaulkner.co.uk. At 19 Greek Street, the 'Current' solar cell table by Marjan van Aubel acts as an energy source. 'Windwork' bench and chair by Merel Karhof; 19greekstreet.com. Paul Smith's signature colours appear on his customised light for iconic Brit brand Anglepoise; anglepoise.com.

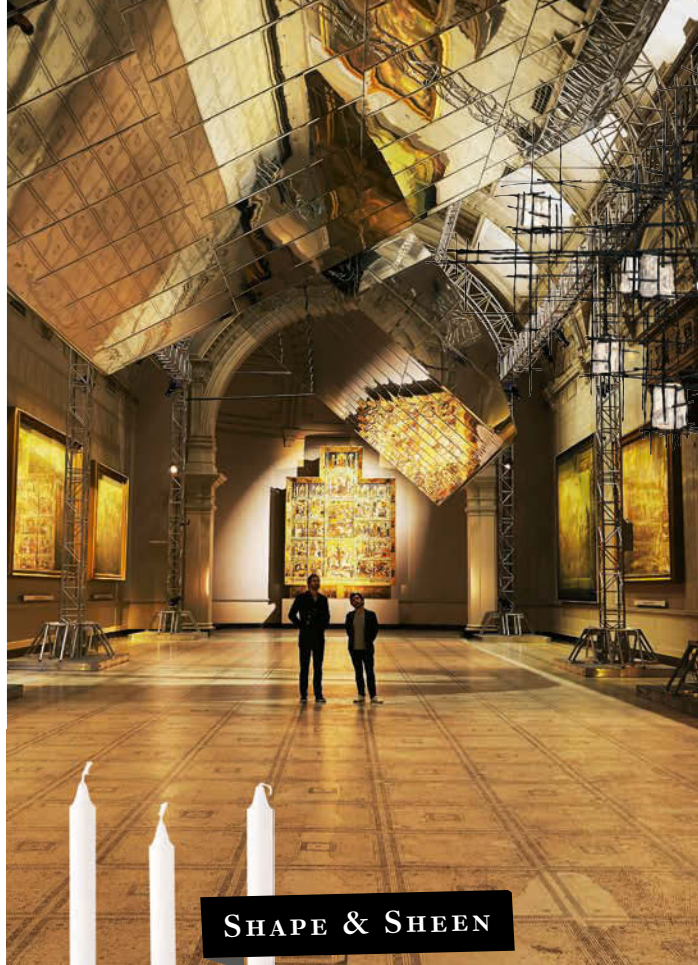


PASTEL & PRIMARY



Clockwise from above left Jan Kath's 'Spacecrafted' rug brings home the heavens; jan-kath.de. Stockholm's horizon inspired the 'Skyline' light by Folkform; orjso.se. Blackpop's 'Geo' wallpaper evokes patterns of rust; blackpop.co.uk. Reborn: the 1977 'Sillón H' chair in leather, laminated wood and steel by Chilean architect Cristian Valdés; mueblesvaldes.com.





SHAPE & SHEEN



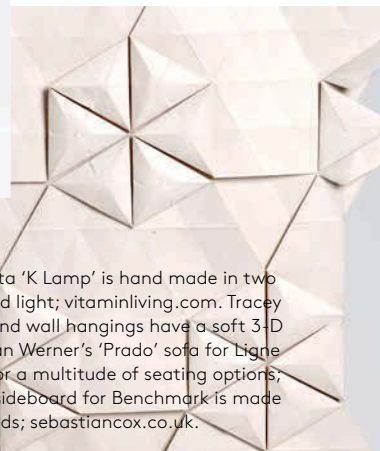
Clockwise from top 'Double Space' for BMW by Barber & Osgerby was the V&A's hero installation with rotating mirrors to reflect Raphael's paintings. Cox London's impressive 'Ferro Vitro' light holds pockets of blown glass within a metal frame; coxlondon.com. Metal tea-set from Tino Seubert's 'Regalvanize' range; tinoseubert.com. Fred&Juul's 'Odette' chair forms a sleek profile; fredandjuul.com. 'Golden Oriole' gold leaf wallpaper by Timorous Beasties shines as a wall treatment; timorousbeasties.com. Lighting the way, Yoin's 'Kono' candleholders in silver, brass and copper; yoin-design.com.



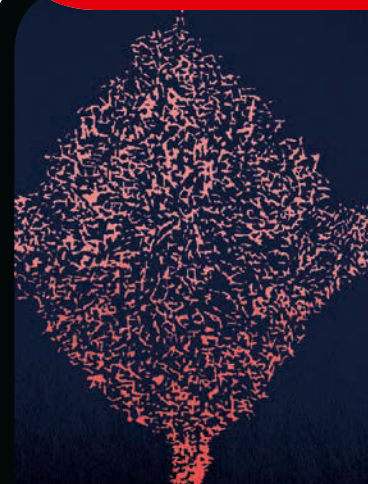
RAW & NATURAL



Clockwise from top The terracotta 'K Lamp' is hand made in two parts and gives a soothing diffused light; vitaminliving.com. Tracey Tubb's origami-folded wallpaper and wall hangings have a soft 3-D appeal; traceytubb.co.uk. Christian Werner's 'Prado' sofa for Ligne Roset has clever moveable rests for a multitude of seating options; ligne-roset.com. Sebastian Cox's sideboard for Benchmark is made using coppiced hardwoods; sebastiancox.co.uk.



PINK & RED



Clockwise from left Brad Davis and Janis Provisor's 'Script' rug for the Wallpaper* AfghanMade exhibition; fortstreetstudio.com. Argentinian Daniel Sanchez of DSA delivers a bolt of colour with his 'Atemporal' chair; dsaideas.com. Shown at curated exhibition *Future Heritage*, this remarkable 3-D printed vessel by Michael Eden is the ultimate twist on tradition; adriansassoon.com. Vanderhurd lined the walls of their stand to great effect with 'Petit Paravento' embroidered fabric in Hot Pink; vanderhurd.co.uk.





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Belle MAISON & Objet 2014

*Belle Coco
Republic Interior
Designer of the
Year for 2014 Greg
Natale presents his
personal edit of just
what caught his
designer's eye at the
Paris furniture
extravaganza.*



This page Designer Greg Natale seated on the 'Scoop' chair at the Tom Dixon installation at the Paris fair. 'Base' copper table and floor lamps.

1



TOM DIXON "The 'Plane' chandelier is a fine example of the British designer's skill in using simple shapes in new ways to create an enormous impact." tomdixon.net

2



THE IVORY "Designed in Spain, the deceptively simple but striking 'Multi' dining table is very 'now' with its lavish lacquered finish and bold bits of colour." theivorybb.com

3



DECOR WALTHER "From the German firm, accessories for bathrooms and dressing rooms get luxe with metallic finishes to lift everyday to the extraordinary." decor-walther.de

4



JONATHAN ADLER "The definition of fabulous when it comes to relaxing in style, the 'Maxime' daybed delivers pared-back gold-trimmed glamour." jonathanadler.com



5

JONATHAN ADLER "Get inspired with the Malachite range: the mesmerising 'Twist', 'Octagonal' and 'X' vases come in vivid colours and patterns." jonathanadler.com

6



FLEUR LUXURY LIVING "The 'Lucite' coffee table in plexiglass, with embedded chips of Murano glass, gives off a charming visual effect via the refracted light." fleurluxuryliving.com

7

TRADITION
"Simple but playful in referencing the basic light globe shape, the 'Marble' lights allow for a magical interplay of light." andtradition.com



8

FORNASETTI
"The Italian brand is eminently collectible, deliciously cheeky and always eye-catching: 'Occhio', 'Bocca Rossa' and 'Tergonomico' stools." fornasetti.com



FORESTIER PARIS
"Dedicated to celebrating light, Forestier showed sculptural pieces in a world of shapes, such as Arik Levy's 'Réflexion' tealight or candle holder." forestier.fr



10

L'OBJET *"The US brand presented 'Lapis', a range of porcelain homewares in a vibrant blue which references the designer's Mediterranean heritage."* l-objet.com



TOM DIXON *"I love the juxtaposition of the 'Scoop' chair's moulded unobtrusive, ultra-comfortable seat and its sleek, decorative copper-plated steel legs."* tomdixon.net

11



L'OBJET *"This stunning 'Malachite' tray, candle, round box and pencil cup in Limoges porcelain is designed by L'Objet creator Elad Yifrah."* l-objet.com

EMANUEL UNGARO HOME *"Dressed in graphic lacquered black and white, the 'Titus' 1, 2 and 3 coffee tables are a nod to the Memphis movement."* jnl.be



12



MAER CHARME
"What amazes me is not only the intense colours, like this malachite, but that you can get these stones cut to size to add glamour to any object."
maercharme.com

I4



PORTER'S PAINTS
"My own Greg Natale collection of four striped wallpapers for Porter's Paints includes this fresh, bold 'Chevron' design."
porterspains.com

I6

MICHAEL ARAM
"The 'Rock' side table's textural stacked golden base juxtaposes perfectly with the ultra-smooth polished granite top."
michaelaram.com

I5

DELIGHTFULL
"This Portuguese company is doing great things, and its retro molecular-style 'Atomic' pendant light is a gem, one I'd never tire of looking at."
delightfull.eu

I7



STUDIO MACURA
"The marble base and slim powder-coated steel top of these 'Kamen' tables combine classic and modern aesthetics for a crisp, clean look."
studiomacura.com

I8



IKTINOS MARMARON
"The indented strip of the 'Aegis' mortar lightens the marble piece, while its pestle cleverly slips into a home in the base."
iktinos-marmaron.com

I9



NICOLA FALCONE
"The 'Console Y' packs two of the fair's key trends – glamorous metallics and rich cobalt, one of the colours du jour."
nicolafalcone.it

20

STYLE COMES NATURALLY

CAMILLA FRANKS & AUSTRAL BRICKS

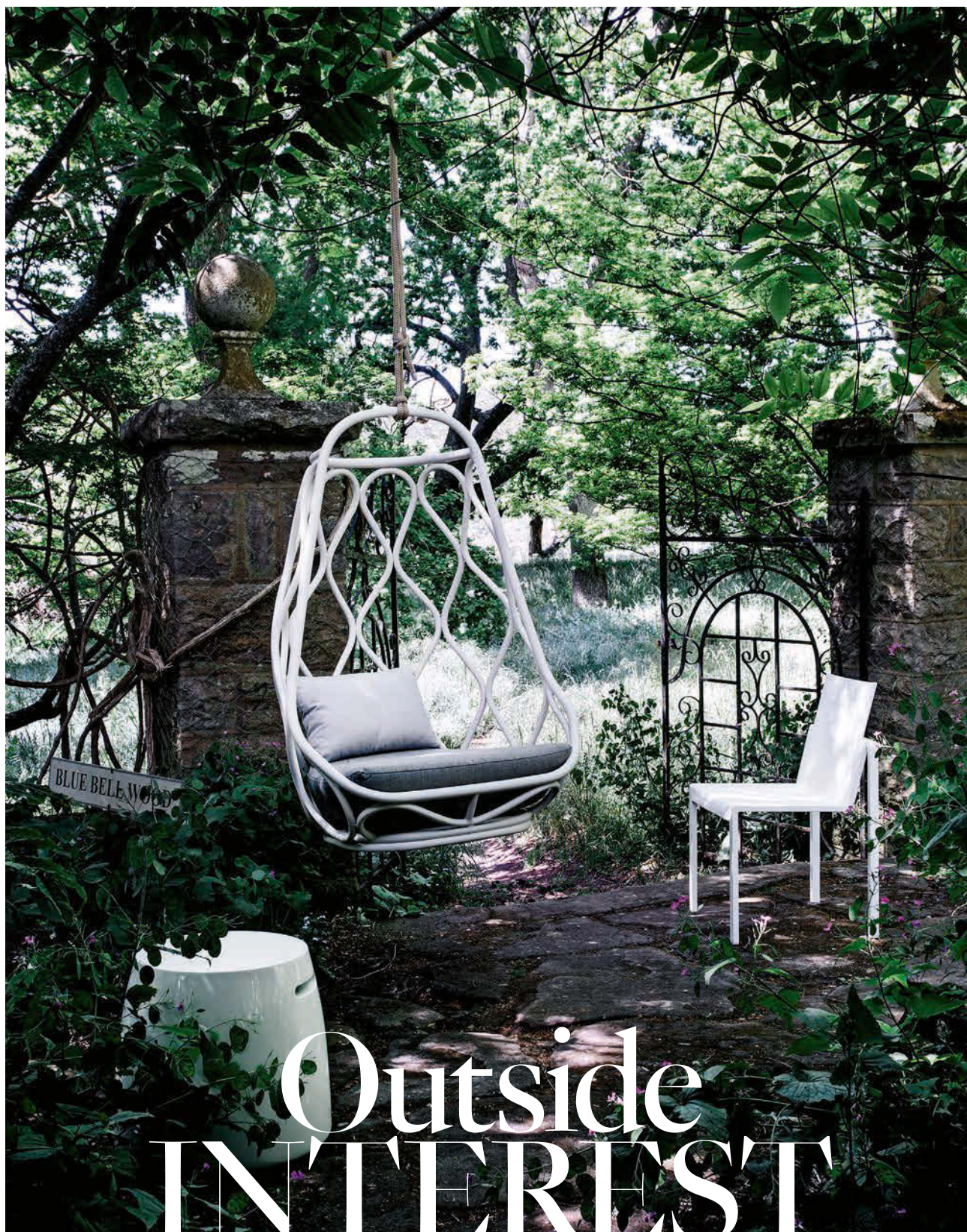


Top fashion designer Camilla Franks has built a reputation on creating clothes people just love to wear. As she says, "style is to be lived in, not just looked at." At Austral Bricks, that's something we believe in too and why everything we create starts with 100% natural materials.

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Whether it's the finest Indian cotton, or the very best Australian clay, when you start with the best materials, style and substance go together naturally. Find out more about Camilla Franks and Austral Bricks at mybrickstory.com.au

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An ENCHANTED GARDEN setting deserves furniture to match, whether it's a CURVACEOUS swing chair, a CONTEMPORARY table, or a soft and CUSHIONY sofa.

Photography FELIX FOREST Styling by STEVE CORDONY

This page, clockwise from top left: Vista outdoor lounge chair, from \$1276, from Cosh Living; Herbs planting system, \$395, from Temperature Design; Minotti outdoor sofa, \$19,547, from De Ce; 'Breeze' coffee table, \$1470, from Tati; Kristalia 'Compas' chair, \$890, from Fanuli; Gandia Blasco 'Llar' burner, \$2190, from Hub. Opposite page Expormini 'Nautica' outdoor swing chair, \$4536, from Ke-Zu; Royal Botania 'Alura' chair, \$895, from Parterre; 'Elka' outdoor side table, \$395, from Coco Republic. For stockists see Address Book.







These pages, from left Dedon 'Satellite' dining table, \$1473, from Cult. 'Solfränden' solar-powered table lamps, \$15 each, from Ikea. Exporoim 'Copa' armchair, \$2676, from Ke-Zu. Dedon 'Babylon' stool, \$1180, from Cult. EMU 'Shine' chair, \$610, from Ke-Zu. Dedon 'Seashell' armchair, \$672, from Cult. Ten10 '123' outdoor sofa, \$3786, from Spence & Lyda. Serralunga 'Paloma' illuminated bird, \$990, from Coastal Design Co. Maiori 'La Lampe' solar light, \$695, from Top3 by Design.



From left 'Chilone Terra' LED outdoor light, \$1022, from Artemide. Tribu 'Branch' armchair, \$914, from Cosb Living. 'Viteo' Corian table, \$3489, from Coastal Design Co. Roda 'Harp' armchair with cushions, \$2315, from Domo. Gandia Blasco 'Na Xemena Silla Salada' chair, \$1095, from Hub.



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Clockwise from top left 'Skiff' outdoor bench, \$999, from Blu Dot. B&B Italia 'Mirro' outdoor armchair, \$2420, from Space. 'Delia' outdoor sunlounger, POA, from King Furniture. Gandia Blasco 'Mesa Baja' circular outdoor table, \$2495, from Hub. Elipson 'Lenny' speaker, \$599, from Top3 by Design. B&B Italia 'Husk' outdoor chair, \$2305, from Space.

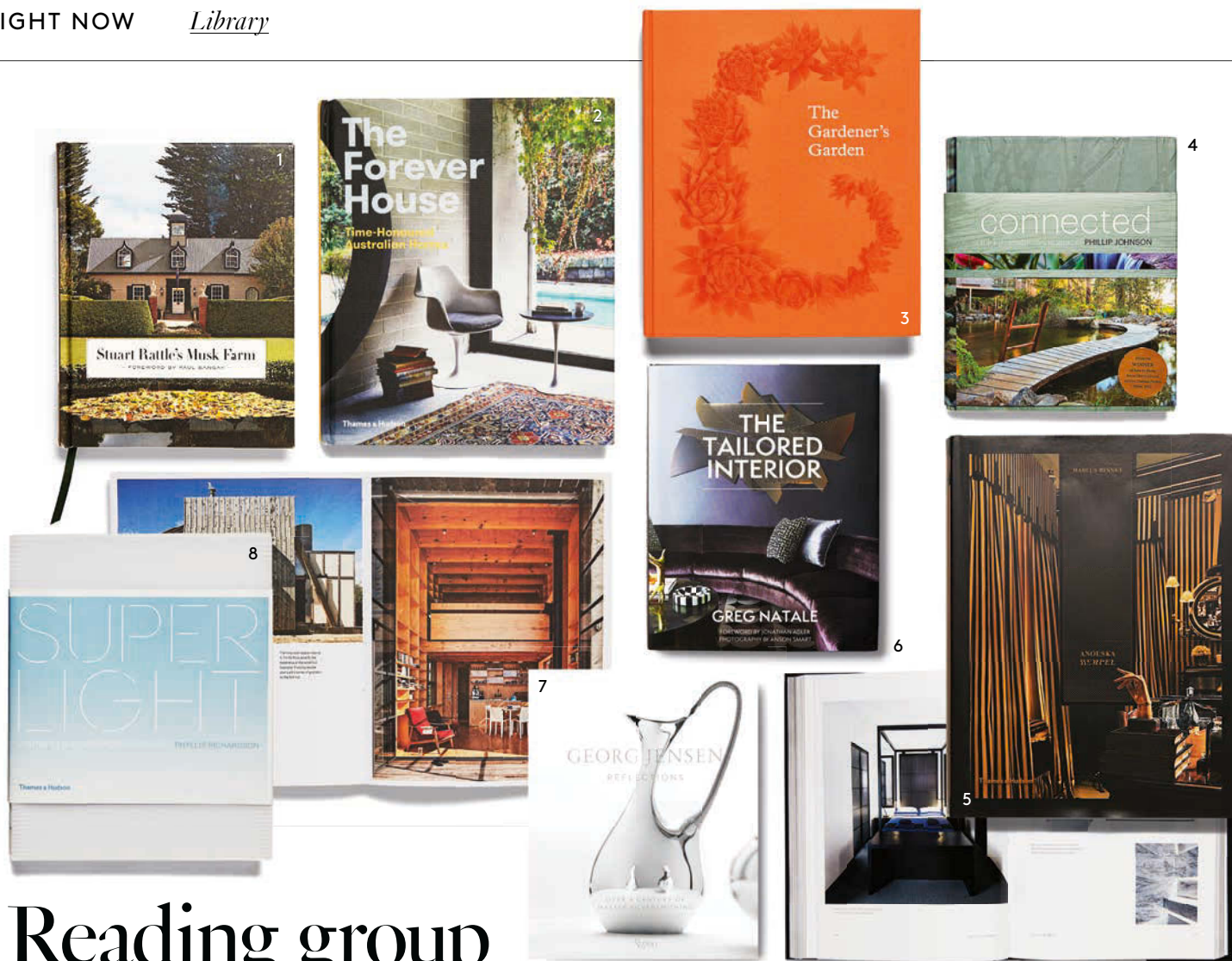
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Reading group

Gather *design inspiration* from these impressive tomes.

1 STUART RATTLE'S MUSK FARM

The late interior designer Stuart Rattle put together 14 distinctive 'garden rooms' at Musk Farm, a former schoolhouse set in 30 hectares which he bought in 1998. This tribute to his labour of love on the property near Daylesford, Victoria, includes photographs by Earl Carter and Simon Griffiths, and a foreword by renowned landscape designer Paul Bangay, a close friend. *Annemarie Kiely, Penguin Lantern, \$40.*

2 THE FOREVER HOUSE

Here's a great concept for a book: how to design a home to last a family's lifetime. It looks at properties built over the past 40 years by architects including Robin Boyd, Harry Seidler and Glenn Murcutt, that have shaped the way their inhabitants live, transcending the eras in which they were built. *Edited by Cameron Brubn and Katelin Butler, Thames & Hudson, \$70.*

3 THE GARDENER'S GARDEN

This is a sumptuous volume that brings together more than 250 gardens created by the world's leading landscape designers, from the 14th century to the present day. They comprise a mix of the well-known to the more obscure, with photographs and text that give both an overview and detailed information about planting, layout and decorative schemes. *Phaidon, \$95.*

4 CONNECTED

Australian landscape designer Phillip Johnson, winner of Best in Show at the 2013 Chelsea Flower Show, illustrates how to create gardens that are suited to our climate and environment. He believes it's possible for home owners to engage with nature in a way that supports it rather than draining it, and demonstrates these principles in more than 20 of his projects. *Phillip Johnson, Murdoch Books, \$60.*

5 ANOUSKA HEMPEL

This volume is as luxurious as any of the interiors of celebrated designer Anouska Hempel. Featuring 13 projects (from London hotel The Hempel to the English country house Cole Park), it's filled with photographs that allow the reader to sink into her world. The lavish images are accompanied by text by the architecture correspondent of UK's *The Times*. *Marcus Binney, Thames & Hudson, \$90.*

6 THE TAILORED INTERIOR

Sydney-based Greg Natale is this year's *Belle Coco Republic Interior Designer of the Year*, and here we see why. In this, his first book, the talented creative shows off his work and projects, guiding the reader through his design process, from initial concept to the finishing touches that round off a perfectly executed space. *Greg Natale, Hardie Grant, \$70.*

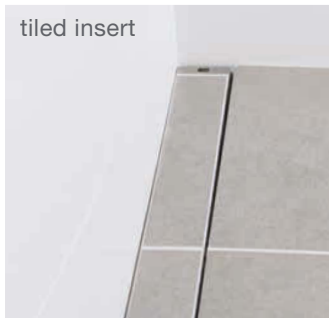
7 GEORG JENSEN:

REFLECTIONS Celebrate the work of Danish silversmith and designer Georg Jensen, who founded his eponymous business in 1904. His brand created some of the most iconic designs of the 20th century, working with luminaries from Arne Jacobsen and Henning Koppel to, more recently, Jean Nouvel and Ilse Crawford. Includes historic drawings and photographs from the company archives. *Murray Moss, Rizzoli, \$120.*

8 SUPERLIGHT

The concept of the 'light home' can bring connotations of soulless dwellings more concerned with sustainability than style. The 41 houses presented here prove that both qualities are compatible. These innovative structures allow a greater communion with their surroundings, while having as little impact on those surroundings as possible. *Phyllis Richardson, Thames & Hudson, \$40.*

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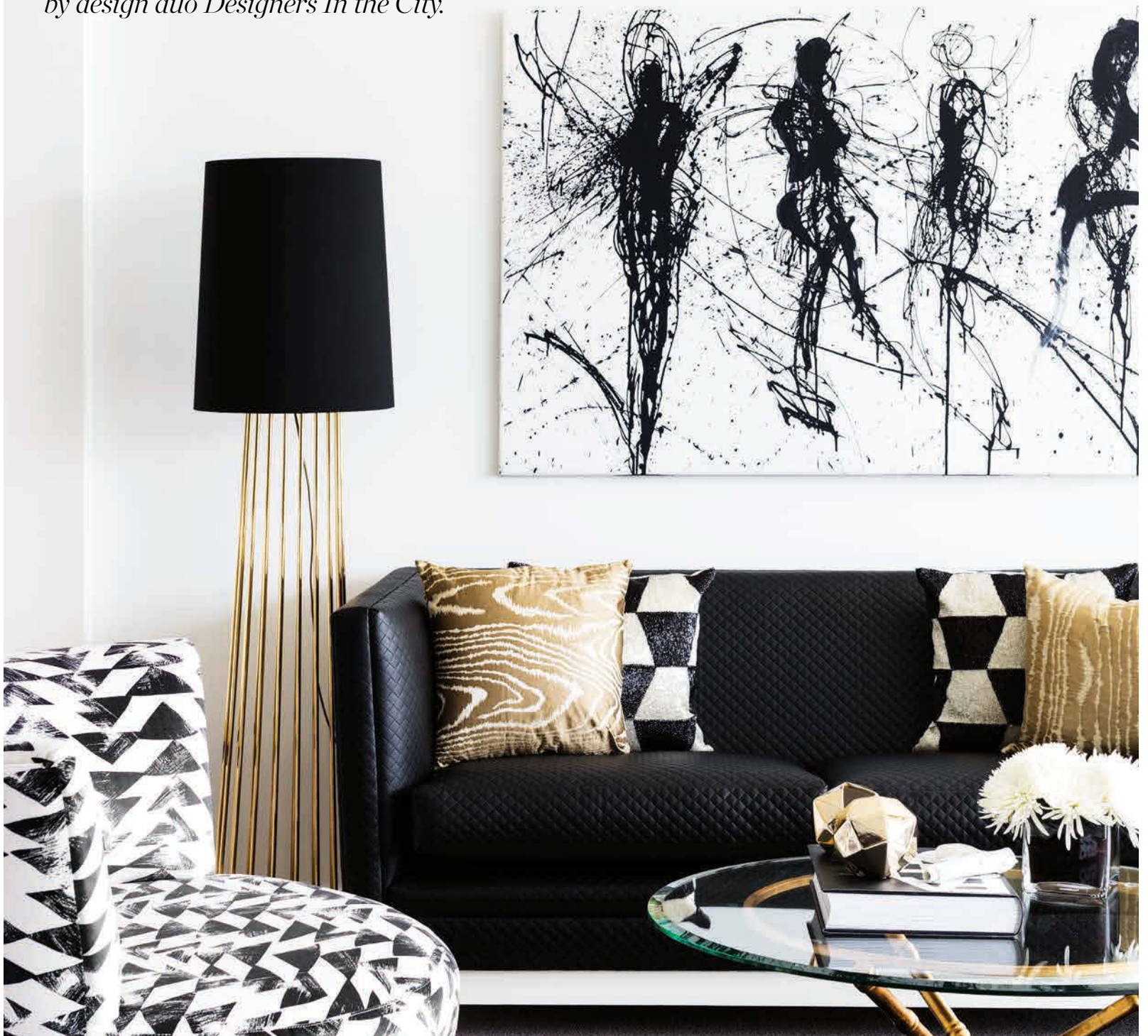
In black & white

High fashion leaps from the catwalk to the home in the dramatic treatment of a Harold Park apartment by design duo Designers In the City.

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HAROLD PARK
GLEBE'S SECRET BACKYARD



THIS PAGE, CLOCKWISE FROM TOP LEFT The apartment is dressed in a chic black and white palette embellished with gleaming pops of gold accessories. A framed shot of Kate Moss hangs in the master bedroom above the Case Mia 'London' dresser. Custom curtains by BQ design. 'Cross Runner' bedspread by Kelly Hoppen. Evie Group 'Spun' light from Spence & Lyda. Vintage chair. OPPOSITE PAGE Bringing energy and elegance to the living room is *Dancer in the Dark* by Mark Hanham with one of a pair of vintage chairs covered in Villa Nova's dramatic 'Attis' velvet. Lending dazzle to the custom sofa by Designers In The City are cushions in Schumacher and Issie-Mae fabrics.



SONIA WARNER & JACINTA WOODS



GIVEN FREE REIN to theme this Mirvac apartment in a style inspired by the 90s, Jacinta Woods and Sonia Warner chose to pay homage to the supermodels, a nod to an era of glamour and the timeless beauty of the women who sold millions of magazine covers. The black and white palette is signature Designers In The City, given a playful twist with the occasional pop of colour and generous lashings of ghetto gold. They are the third of four designers to be featured in the *Belle-Mirvac Looking Back Moving Forward* series, in which leading Australian designers have been invited to express a decade in design as part of Belle's 40th birthday celebrations.

"We had ourselves in mind in designing this apartment," says Jacinta. "It was very much about creating a home that we would want to live in. There were so many movements in the 90s that you could focus on but the supermodel seemed appropriate because they are fabulous at any age."

That sentiment is expressed in the mix of highly contemporary pieces with ageless vintage items. Jacinta and Sonia picked up the wonderfully quirky vintage armchairs, recovering them in a striking black and white fabric. The dining chairs were found in an old apartment, the good bones masked by raw beechwood frames and blue and green tartan fabric. Resprayed in high gloss black and recovered in white, the chairs are a tribute to the transformative effect of an inspired makeover.



The fashion references are not confined to the 90s. The quilted black sofa references the classic black Chanel handbag while the pedestal under the dining table spells it out in gold. Gold elements play out on the coffee tables and lamps and a velvet vintage chair in the generous study nook.

The dramatic strip of black against the white walls is shadowed on window dressings. In the master bedroom, a black wall creates a sense of intimacy offset by the abundance of white elsewhere and custom bedheads and curtains. "The apartment is light and fresh and easy to work with but we were looking for something bold to anchor it," says Sonia. "The black strip is sophisticated but still fun. The overall effect is classic and tailored."

The balcony extends the space outdoors, with crisp Stylecraft chairs and lamps echoing the interiors. "It had to have the wow factor," says Jacinta.

Designers In The City created this display apartment in the newly opened Locarno precinct at Harold Park by Mirvac. When complete, Harold Park will include approximately 1250 terrace homes and apartments overlooking a future park forming part of a continuous 20 hectare green corridor leading to Sydney Harbour foreshore.





GET BLACK & WHITE STYLE

USE THE FREE **VIEWA** APP AND SCAN THIS PAGE FOR AN INTERVIEW WITH THE DESIGNERS ON THEIR INSPIRATION AND SELECTIONS.

THIS PAGE Anchoring the dining room is the Ever Harvest table with glamorous gold leaf base. *Isaac & Jack* artwork from Designer Boys. Tom Dixon vessel from De De Ce. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT The balcony leads off the living and dining space to create a generous entertaining space. The colour theme continues with replica 'Tank' floor lamps from Lucretia Lighting and 'Dublin' outdoor rug from LivingStyles. The guest bedroom wall is painted in Dulux 'Picturebook Green'. Adding to the restful ambience is Mark Hanham's *Nude in Repose*. 'Tub' chair from Casa Mia. Bed linen by Sheridan. The 'Rowan' chandelier hangs in the living room above the 'Avery' coffee table, both from Regency Distribution.

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TRIBAL LORE

Iconic design pieces are enhanced by ethnic art in this Sydney Northern Beaches home. For more, see Raw Appeal, page 150.

ANDO

*Style and comfort are not mutually exclusive
as these splendid homes so convincingly illustrate.
From Brisbane to London, each one offers
abundant inspiration and a very warm welcome.*



INTERIOR DESIGN
BY MICHAEL BAKER

A FASHIONABLE


*A creative couple have transformed
a classic Georgian house in London's hippest
neighbourhood into a chic home filled with
an inspiring collection of mid-century pieces.*

life

Thess pages The first-floor French-influenced salon, painted in Dior grey, features an Ico Parisi 'Comma' sofa and two club chairs with a 40s kidney-shaped marble coffee table by Angelo Mangiarotti.

A black and gold-framed 40s Italian mirror hangs behind. The brass palm tree was a birthday gift to Angela from Colin.





This page A 60s brass screen from Milan separates areas on the ground floor. The Willy Rizzo 70s marble table takes pride of place, and is paired with a set of Ico Parisi white leather chairs. A Barovier & Toso chandelier from the 40s hangs above. The leadlight windows are original. **Opposite page, clockwise from top left** The entrance hall has a pair of vintage stools upholstered in houndstooth check, topped by 70s Italian brass-framed mirrors. A Jacques Grange sofa in the dining area is covered in a Bruno Triplet buttercup yellow silk velvet. Cushion made from an Hermès scarf. A Pierre Cardin mirror hangs on the wall. A Leslie Summers sculpture sits above an Ico Parisi cabinet.



The Strip' is the colloquial name for Westbourne Grove, an urbane thoroughfare in London's hippest neighbourhood Notting Hill Gate. It's an avenue festooned with chic shops, stylish restaurants and smart houses. Among the haute monde it has become the place to be seen, meet up or just hang out.

A short walk down the Strip past Bill Granger's eatery you will observe four New Zealand mountain cabbage trees (*Cordyline indivisa*) in the front garden of a graceful grey Georgian house. Not surprisingly, it's home to a New Zealander: glamorous model Angela Dunn who, with her English husband Colin Radcliffe, has recently renovated this landmark building.

Built in 1760 as a rectory for the local church the house was ultimately turned into nine poky flats sometime in the 1960s. It took Angela and Colin, a talented architect and interior designer, to see the potential of restoring it back to a spacious, light and airy family home. Colin, who designs houses in London's high-end property market, was the ideal man for the job. Work began early in 2012 after laborious meetings with the planning authorities to get consent for this listed building. "Our first task was to maximise the space by raising the roof level, making a pitched roof with a central gully," says Colin. This allowed for a mezzanine space on the top floor and a large, opaque skylight that created an atrium cum gallery effect to soften the natural light. Extra volume was created by knocking out interior walls and chimney breasts, where sizable load-bearing steel beams were inserted to support the joists. Once this was accomplished, Colin set about dividing the ground floor space, using an eye-catching 60s Italian gold screen that came from a shop in Milan.



"We were very conscious of the house's origins," says Colin. "So we were anxious to retain its integrity and reinstate some of the classic attributes, but to make it liveable it clearly needed to be modern and a lot more comfortable." With a prior knowledge of London Regency houses and the help of research, Colin restored important details such as the cornices, skirting boards, architraves and ceiling roses. He even designed and had new panel doors made in a Regency style. Throughout, the old windows were restored and Colin created lead panels with opaque glass to diffuse the light and give an unusual but modern feel to the traditional panes. In the dining room the original stained glass windows were also repaired, including one painted by Hans Holbein the Younger, famous in the 16th century for his portrait of Henry VIII. Yet another panel dates from 1637. "We love this detail," says Angela. It gives the place an intriguing history and an air of mystery."

The colour palette is both classic and contemporary, with the accent on grey throughout the house, starting with the grey flecked Statuario marble floor that flows throughout the ground floor, punctuated with diamond shapes of classic Nero Marquina Italian marble. The elegant first-floor salon has a strong French influence, with the Versailles-style panelling also painted in a Dior grey. The bathrooms feature liberal use of Nero Marquina marble with Colin's trademark touch – the edgy bronze finish on the taps, fittings and trim on the wardrobes and mirrors.

This page A set of 1950s Osvaldo Borsani dining chairs in gold leather surround an Angelo Mangiarotti marble and stainless-steel table in the family room. Rosenthal vases from the 70s sit on an oriental-style sideboard. Colin designed the opaque leadlight panes to cover the original windows. **Opposite page** A pair of 70s Italian white leather bar stools sit at the Statuario marble counter in the kitchen designed by Colin. The outside can opener is by Curtis Jeré.



SPEED READ

» This elegant Georgian-era house in London's Notting Hill has been skilfully renovated to create a glamorous family home by UK architect and interior designer Colin Radcliffe and his New Zealand-born model wife Angela Dunn. » The couple wished to retain the original decorative details of the house and Colin even designed new Regency panel doors and leadlight windows to echo the old. » They have amassed an enviable collection of mid-century furniture from such names as Angelo Mangiarotti, Ico Parisi, Willy Rizzo and Osvaldo Borsani which are showcased in the house. » The chic background palette of grey and black and white marble is lifted by luxurious accents of gold and brass with glass features and tactile textures.



This page A French stainless-steel screen sits at the head of the bed in the main bedroom. A 70s gold mirrored cabinet, topped with stone and bronze lamps, reflects an Osvaldo Borsani chair covered in a faux leopard fabric. **Opposite page, clockwise from top left** On the top floor, Colin designed a large opaque skylight to create an atrium effect. Osvaldo Borsani chair in a faux leopard fabric. Bathrooms are lined in Nero Marquina marble. Italian 40s chair is covered in crème-de-menthe velvet. Barovier & Toso glass vase.



With the main structural work all done, the Radcliffes began furnishing the newly renovated house. They share a love of mid-20th-century classical furniture which they have collected over the years so they had plenty of statement pieces to fill the space. "Pride of place in the dining room went to our much-loved Willy Rizzo 70s marble table, originally made for a bank in Rome," says Angela. This trophy table is complemented by chairs covered in a plush white leather by Ico Parisi.

Another showstopper is a long sofa covered in a Bruno Triplet buttercup yellow silk velvet. Designed by Jacques Grange and bought in Paris, the sofa came from the super-hip Hôtel Costes in the fashionable rue Saint-Honoré. "To keep things in a French milieu we have adorned the sofa with a cushion made from an Hermès scarf," says Angela. A black glass mirror by Pierre Cardin hangs above.

In the first-floor salon, two Ico Parisi club chairs and a 'Comma' sofa are grouped around a rare 70s kidney-shaped Statuario marble coffee table by Angelo Mangiarotti. A 40s architectural brass palm tree, a gift to Angela from Colin on her last birthday, adds an exotic ambience.

The glamour continues through the home. In the master bedroom a French stainless-steel screen acts as a bedhead, and the bedside tables are two 70s gold mirrored cabinets adorned with stone and bronze lamps. A vintage Osvaldo Borsani chair upholstered in a faux leopard fabric and a 50s Giò Ponti dressing table add the finishing touches.

This opulent home tells an intriguing story through its many layers, preserving the classical origins of the house but giving it a new lease of life. As Angela says, "This is such a cool place to live. Apart from having everything on the doorstep, the buzz on the Strip makes it such fun." ■






MADE TO

After a *stylish* makeover, a *Sydney* bungalow fits its owners like a *finely tailored* wardrobe.

MEASURE

Photographs PRUE RUSCOE Words CHRIS PEARSON Styling AMANDA MAHONEY



This page The house makes the most of its prime waterfront location. 'Good One' table and 'Jak' chairs from Tait. Opposite page Rich and alluring charcoal makes a dramatic statement in the entry. 'Mantis' floor lamp and 'Muffin' table lamp, both from Spence & Lyda. 'Stanley' stool and 'Nook' sofa from Jordan. Wire-brushed oak custom joinery, in black stain, by Evostyle. Wall in Resene SpaceCote 'Gravel'. Framed photograph by Frenchy.



"THE OWNERS WERE SO
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Designers and their clients meet in different ways, but rarely would a pair of chic designer trousers have been the catalyst. In September 2013, the owner of this now translucent, light-filled house in Cronulla, NSW, spied interior designer Yasmine Ghoniem of Amber Road in a magazine article on emerging talent. “She contacted me and asked where she might find herself the very same pair of pants,” says Yasmine, “and in turn whether we would be able to provide design services for their home.”

Just like the trousers, the relationship would later prove a perfect fit, both aesthetically and practically. The modest three-bedroom weatherboard, home to a couple with two teenage children, was built by the owner five years before. But the rooms remained “dark dungeons”, says Yasmine. Despite walls and ceilings in white, crisp marble floors and floor-to-ceiling glazing, this brilliantly located waterfront property failed to launch, thanks to low ceilings and too much white, which “created grey shadows in the areas where no light reflected, the overall effect being muddy and uninspiring. And the dark furniture was bulky and overbearing.”

The interior lacked “that special touch”, adds the owner. “It was stark. We wanted it to be relaxed and calming, with colour in the furnishings. And simple – we don’t like pretentiousness.”

Over the eight-month project, an original – er, brief – brief of “pick the furniture” became anything but, as it mushroomed to repainting the walls, installing joinery, sourcing artworks and landscaping – which was where Yasmine’s sister, landscape designer Katy Svalbe,



These pages A 10-metre concrete bench adds panache to the living area. ‘Lampe de Marseille’ floor lamp by Le Corbusier from Cult. Artifort ‘Butterfly F675’ side chairs by Pierre Paulin, and Nonn ‘Liaison’ sofa, all from Living Edge. Moroso ‘Fishbone’ coffee table by Patricia Urquiola from Hub. Beni Mguild hand-knotted rug from Kulchi. Wall in Resene SpaceCote ‘Taupe Grey’. Burnished concrete ledge by Promena Projects. Sliding wall panel in American oak by Evostyle. Photograph by Frenchy.

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the other half of Amber Road, entered the picture. “The owners were so confident in what we could do, the project really took off. They gave us the keys to the mansion,” says Yasmine.

But, while the project grew, the owners’ desire for simplicity remained. For this, Yasmine referenced a Japanese design aesthetic called *wabi-sabi*. “This restrained, hand-crafted, aesthetic was achieved by selecting iconic pieces which had sculptural qualities, beautiful shapes and impeccable craftsmanship,” says Yasmine. “The furniture was kept to a minimum and each piece was located to accentuate its beauty and break up the spaces.”

Virtually the only structural work was the installation of a 10-metre floating concrete bench, which links the adjoining formal and informal living areas in the open plan and sets the tone for the space. Perched above this bench, an American oak sliding panel edged in bronze deftly hides the TV. “The panel is like a piece of art in itself,” she says.

The biggest challenges for Yasmine were the downstairs main bedroom and ensuite – the only rooms on the lower level – which were chilly and uninviting. To warm them up, she affixed birch-ply panelling to the bedroom walls and designed a credenza in rich ebony American oak, with brass legs, for storage in the ensuite.

But arguably, paint effected the largest transformation, with Yasmine persuading the owners to part with their all-white walls. “Colour is so intricate and we were finicky about getting it right,” says Yasmine, who collaborated with colour consultant Sonia Van De Haar, of Lymesmith, to create a palette of “rich blacks, warm greys and bright whites”. Both fresh and warm at the same time, it eschews the shadows that plagued the all-white palette.

“We never would have thought of painting those walls in greys and blacks,” says the owner. Having stepped outside their old comfort zone for one much more stylish, the couple rave over the results. No longer an awkward fit, this waterfront home, just like those stylish trousers that first caught the owner’s eye, is tailor-made for them and their lifestyle. ■

For more go to amberroadesign.com.au; lymesmith.com.au.



This page Classics serve up design cred in the dining area. Dining table in American oak from Henry Wilson. Walter Knoll ‘Cuoio’ and BD Barcelona ‘Gaulino’ dining chairs from Living Edge. Gubi ‘Semi’ pendants from Cult. **Opposite page** ‘Spanish Chair’ from Great Dane Furniture. ‘Stanley’ stool, ‘Wilfrid’ chair and ‘Nook’ sofa, all from Jardan. ‘Mantis’ lamp from Spence & Lyda. Moroccan Beni Ouarain rug from Kulchi.



This page, clockwise from top left In the main bedroom, B&B Italia 'Siena' bed and Zanotta 'Lama' chaise from Space. 'Applique 1 Bras Pivotent Courbe' wall lamps from Cult. A-joint table from Henry Wilson. European birch veneer from Evostyle. Photos by Juliet Taylor. In the entry, charcoal makes a statement. Steel bar nude on wall by Dominique Sutton. Photograph by Frenchy. On verandah, 'Volley Rockers' from Tait. 'Tio' table from Spence & Lyda. In the ensuite, bath, basin, taps all from The Bath House. Walls in Resene SpaceCote 'Gravel'. Photograph by Frenchy. Opposite page 'Good One' table and 'Jak' chairs from Tait.



SPEED READ

» A couple in Cronulla, NSW, commissioned interior designer Yasmine Ghoniem of Amber Road to add style and panache to a modest weatherboard home they had built five years previously. » Despite lots of natural light throughout the three-bedroom home, an all-white palette and low ceilings combined to create interiors that were dull and lifeless, while dark, chunky furniture added to the oppressive feel. » While the initial brief to Amber Road was to choose new furniture, this expanded to repainting the walls in a rich palette of deep greys as counterpoints to white, installing joinery, including a 10-metre hanging bench in the living area, selecting artworks and even landscaping the property. » Simple, clean lines and relaxed unpretentiousness were central to the aesthetic the couple and their two teenage children wanted in their waterfront home.



Into the LIMELIGHT

Legendary designer *Piero Lissoni* has brought a touch of *spectacle* to a *former theatre* in *Monza*, as seen in a new book, *Superhouse*.

Photographs RICHARD POWERS Words KAREN McCARTNEY



This page The steel suspended staircase is a defining element in the open plan. The owners soon adapted to its “trampoline effect”. **Opposite page** The Porro ‘Ferro’ dining table, designed by Lissoni, has been enlarged to create a sense of scale. Porro ‘Como’ dining chair by Lissoni. The Porro ‘P-Light’ chandelier, here customised by Lissoni, draws on an original design by Angelo Mangiarotti, using Vistosi glass.



My most special pleasure is when I have to sew, like a tailor, old parts of houses or old buildings and connect them with the new one,” said Piero Lissoni of the Conservatorium Hotel, Amsterdam, completed in 2012. In the hotel, a soaring glazed atrium, housing a dramatic steel staircase, abuts the 19th-century building that once housed the Sweelinck music academy. While this Monza loft did not involve an external link, it did require a combination of reverence for the old and a commitment to the new.

For Lissoni’s clients, it is mandatory they understand his 360-degree vision as akin to buying a car or a jacket. “With architecture,” he says, “you choose your model.” He views “total design” as part of his Milanese culture. Graphics, art direction, product design and architecture are part of his lexicon – he grew up under the guidance of Marco Zanuso, Ettore Sottsass, Achille Castiglioni and Vico Magistretti.

He takes this further: “Italian culture is humanistic. If we are an architect, we are at the same time a sculptor, a writer, a photographer, a builder and maybe even a poet.” From designing a watch to a piazza, a chair to a yacht, nothing is outside the scope of Lissoni’s remit.

Hence his output is prodigious and, to juggle his many and varied commissions, he has two arms to his practice – GraphX for graphics and Lissoni Associati for architectural projects.

Lissoni is a global player with major projects in Istanbul (the Bentley Hotel), Jerusalem (the Mamilla Hotel) and New York (a residential tower on Fifth Avenue). In Italy, the complex restoration of Milan’s Teatro Nazionale won him many accolades, while longstanding relationships with Boffi, Cassina, Matteograssi, Living Divani and Porro have ensured his elegant product design is noted the world over.

The Monza loft is very much a local project. Fifteen kilometres north of Milan, Monza is a city of great historical significance and architectural gravitas, and the project was not without its heritage issues. The building, designed in the late 19th century as a theatre, had a number of incarnations, seesawing between cinema, bank and theatre. It was for sale for some time, with one of its limiting factors the problem of creating a second floor in the 12-metre-high space.

When a Milanese family bought it, they turned to Lissoni because of their like-minded approach to design and interiors. His scheme is an expansive solution that celebrates the volume, but allows for human scale and intimate space to be accommodated alongside the soaring ceilings and grandiose architectural gestures of the former theatre.

“It marries the modernity of free-flowing space with something of age and character,” says Lissoni. His skill is in combining the simplicity and purity of a broad-sweep solution with the detailing and precision necessary to deliver an interior treatment of great quality.

This page The soaring atrium, filled with oversized plants, forms the backbone of the home. Boffi 'Case System 5.0' kitchen joinery designed by Piero Lissoni. Knoll 'Bertoia' barstools designed by Harry Bertoia. **Opposite page** The manicured courtyard and the interiors are as one, thanks to the monumental windows.





This page Lissoni has punched massive three-metre high windows on one side of the old theatre to make the most of the courtyard views and bring the outdoors in. Opposite page Daylight pours through the soaring spaces, while the atrium reinforces that indoor-outdoor connection.

"I find that there is satisfaction in doing things, even apparently minor things, with a sense of dignity," he says.

Often his clients want to live a contemporary life, but with reference to the tradition of the building. "I work like an archaeologist, finding, saving and re-creating," he says. He shies away from heavy restoration. "Some of the stucco was damaged and some we restored lightly, but the rest we left as it was. The steel columns had been protected by paper, so we just cleaned them and left the wonderful patina."

By contrast, new elements are declared as such. Concrete boxes, or "living containers" (made of white cement and ground marble), are not there to blend, but to juxtapose while complementing in terms of proportion, scale and impact. The space inspires awe and Lissoni has effected two features that enhance this sense. The large atrium allows the building to be filled with light, connecting the interior to the sky, while large plants below create a concentration of greenery at the heart of the space. It also visually links with the courtyard beyond the three-metre-high windows that run the length of the building.

As a former theatre the space was, in Lissoni's words, "blind" and, after much discussion around heritage issues, he cut large windows and linked the two spaces in the way of the modern masters he admires, Mies van der Rohe and Le Corbusier. He even designed a window with the express purpose of framing the view of one tree.

Shafts of light fill the spare space, giving nature a hand in the decoration. When it gets hot, computer-controlled screens shade the interior. Ventilation is simple and natural, with through-breezes from open windows and a geothermal system for temperature control.

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This page clockwise from top
Original steel posts, painted in black
so they take centre stage, play up
the building's heritage. Boffi 'I Fiumi'
countertop basins in the bathroom
by Claudio Silvestrin. A Boffi 'I Fiumi
Po' ovoid freestanding bath, also by
Silvestrin, makes a splash in the
bedroom. **Opposite page** Porro
'Tokyo' bed by Piero Lissoni.



In contrast to the natural qualities of the internal garden, are the drama and graphic precision of a steel stairway linking the lower and upper levels. It's made from the same steel as the columns, "a mechanical, industrial steel, retaining the patina straight from the factory," says Lissoni. The stairway is "a bit extreme", says Lissoni, with the clients nervous to use it initially because of its "trampoline effect". It is, however, a defining feature of the space, bold and uncompromising, a piece of modernist sculpture.

"When Lissoni began taking on architectural projects, it was this kind of lush, elegant, sensuous modernity that he set out to create in his interiors and buildings," says architectural critic Deyan Sudjic.

The elemental luxury that defines Lissoni's aesthetic is evident in the generous division of space. The main bedroom with its enormous ovoid bath, and ensuite with vertical mirrored strips that enhance the height are sparsely equipped. There is no need for extraneous lights or furniture – it is a bespoke fit-out with everything considered. Even the table by Porro is not off the peg, but modified to suit the proportions of the dining area, which is highlighted by the Porro glass light.

It is a space of many fluid perspectives that can change radically. "You have to surprise people. Move two steps and the space changes completely – some views are airy and some are cocooning," says Lissoni. The mezzanine is a stage trick, a design to create a faster connection between the two ends of the building, but without any other utility.

This is the skill of Piero Lissoni – his work appears effortless. With a degree of self-awareness, he says, "To be simple is quite complex ... complexity is the private face of simplicity." ■

Superhouse by Karen McCartney (Lantern); lissoniassociati.com.

SPEED READ

» The owners of this former theatre, in Monza, near Milan, called on renowned architect and designer, Piero Lissoni, to design a home for them that referenced, and had reverence for, the original 19th-century architecture. » An atrium with oversized plants, at the heart of the home, makes a dramatic statement. » Lissoni has inserted banks of three-metre high windows on one side of the living area to create a connection with the courtyard. » A bold black steel staircase in the living spaces is like a piece of modernist sculpture.

Stirred, *not* shaken

Award-winning interior designer *Greg Natale* has infused this elegant *Queensland* home with an *intoxicating* mix of after-five *glamour*.

Photographs ANSON SMART Words CHRIS PEARSON





This page A panelled ceiling and rich textures lend luxe to the formal living room. Minotti 'Klimt' sofa and 'Huber' coffee table, both from De De Ce. 'Aurora' wool/silk rug from Atelier Lapchi, LA. Artwork by Waldemar Kolbusz. Opposite page A sleek vintage Milo Baughman cocktail trolley, bought in the US, creates an urbane air in the living room. Tube sculpture from Kelly Wearstler.

Interior designer Greg Natale is always on the lookout for inspiration and never knows where the journey may lead. He was scouting furniture and accessories on LA's slick Rodeo Drive with the owner of this East Brisbane house, when they made an unexpected find. Walking into the uberchic Valentino store, Greg was smitten by its striking white marble floor with black square inlays. Its drama would work perfectly with his art deco-inspired vision for these spaces, so it inspired the living-room floor and the panelled ceiling that echoes it. With the home's nod to that elegant era, perhaps that other Valentino would have felt at home in these glamorous rooms.

From the street, in a heritage area, you get no hint of what lies beyond. Passersby see a humble Queenslander, now renovated with an office and guest rooms. Beyond that, on an infill site – the owners bought the next-door Queenslander to give them twice as much room – is this hidden treasure.

The owners approached Darwin architect Hully Liveris to create a home with luxe formal areas and seamless indoor-outdoor connections achieved via a Bali-style pavilion layout with courtyards, abundant light and cross-breezes. Strict height limits of 8.5 metres meant none of the new house could show from the street, so Hully ingeniously opted for a series of skillion roofs. The owners “wanted a rich, luxurious layered look” for the interiors, and chose Greg for his ability to think outside the box.

That quality became immediately apparent with the tight architectural constraints turning into his overriding inspiration. “The angled roofs set up an art-deco theme and inspired the chevrons in the dining-room, front door and kitchen,” says Greg. Diamond motifs in the carpets complement the marble floor in the formal area. “Geometrics are very me. I play with pattern.”

This page In the breezy family dining area, an onyx-topped table from David Sutherland, LA, and Knoll 'Platner' chairs from Jules Seltzer, LA. Artwork by Andrew O'Brien. Opposite page 'Klimt' sofa from De De Ce. Hermès 'Cheval Pixel' (left) and 'Circuit' cushion fabrics from South Pacific Fabrics, and Beacon Hill 'Composition' cushion fabric (centre) from Redelman Fabrics. Artwork by Dick Watkins. Baccarat 'Tourbillon' chandeliers from Diva Furniture, LA.





This page clockwise from top left Geometrics rule in the family living area. Bolier 'Domicile Arch' coffee table from Cavit & Co. Greg Natale rug from Designer Rugs. In the entry, Bolier 'Kinkou' benches from Cavit & Co. Sculptures by Dan Murphy. Kevin Reilly 'Gem' pendant lights in the kitchen from Holly Hunt. Greg's own striped wallpaper, 'Horizontal', from Porter's Paints, lends sophistication to the family dining area. Opposite page Chevrons and diamonds feature throughout, including in the family area.



“I use *contrast* as a tool to achieve balance. With *visual balance*, a room feels right.”



Greg accentuates the home's generous scale to the full, creating drama along the way. The formal area's striking black and white marble floors and panelled ceiling have room to breathe, and a massive screen soars up through the stairs on three levels. "The house has no voids, so I wanted to create a cool look here."

The entry leads directly into the formal living area. "It makes a statement and creates a luxe look as you walk in the door," says the owner. Then the house lets its hair down as you move through the expansive rooms. Off the formal area are kitchen and living areas; opposite are the pool and, in a separate wing, an indoor-outdoor kitchen and dining area. At basement level are a gym, cinema, cellar and garage. Four bedrooms occupy the top floor.

It's almost as if Greg has colour-coded the spaces. Black and charcoal predominate, with white contrasts, in the more formal areas, but they swap roles as you walk through the house, with white taking over in the airy informal living area, complemented by black and charcoal. Throughout, midnight blues form a striking counterpoint. The owners love navy and ebonised timber – and plenty of both feature here. Wallpaper, Greg's for Porter's Paints, used throughout, creates an after-five aura, the effect highlighted by lustre and sheen in the marble and stainless-steel accents.

"The house is layered, with accessorising, texture on texture, and furniture to fill the space like a well-tailored suit," says Greg. Oversized buttoned navy club chairs in the formal living room, inspired finds from that fortuitous LA trip, sumptuous and textured, exemplify the philosophy. And seemingly disparate elements play off each other. "Contrast in colour, texture and pattern is important," says Greg. "I use contrast as a tool to achieve balance. With visual balance, a room feels right." ■

Greg's book, *The Tailored Interior*, is out now; gregnatale.com.



SPEED READ

» A Brisbane couple bought two Queenslanders in a heritage area, intending to build their dream home on an infill section behind the pair. » They called on Darwin architect Hully Liveris to design an airy indoor-outdoor home in a series of Bali-style pavilions. His solution for tight height constraints was a series of skillion roofs. » Interior designer Greg Natale used these as inspiration for the glamorous interiors, which pay homage to art deco's elegance. » Greg has played up a black and white palette, geometric patterns and scale to the full to lend the expansive rooms a sophisticated air. » Layering, too, is integral to the tailored look – texture on texture, colour on colour, accessory on accessory – so every space is filled, and there is interest at every turn.

This page Pattern and texture create a sophisticated main bedroom. Bolier 'Kata Sho Cal' bed, 'Domicile' sofa and curved-back lounge chairs all from Cavit & Co. Oval ottoman from A Rudin, LA. Opposite page In the pool room, light and breezy white predominates. Minotti 'Cortina' side chairs from De De Ce. Bamboo Moroccan rug from JH Minassian & Co, LA.





This page Like a branch of a tree, the *Rojseaux* sculpture, in bamboo and feathers, by Gabriel Orozco, presides over the soaring open plan, reinforcing its indoor-outdoor connection. Sofa and dining table both custom-made by wHY Objects Workshop. Vitra 'DSR Eiffel' dining chairs by Charles and Ray Eames. **Opposite page** A sinuous stairway leads from the studio on the mezzanine level to a rooftop terrace. 'Honey-Pop' chair, in folded paper, by Tokujin Yoshioka. Small bowl by Alma Allen.



ROOM TO BREATHE

Solid and firmly *anchored* to the site, yet *light* and *ethereally* airy, this *LA* house revels in its contrasts.

Photographs RICHARD POWERS
Words DOMINIC BRADBURY



"WHEN I WAS DOING MY OWN HOUSE, I KNEW IT HAD TO BE HEAVY AND TECTONIC, WITH CONCRETE TO GIVE IT A SENSE OF GRAVITY, REALLY NEEDED IN LOS ANGELES."

These pages Texture plays a leading role in the living room, with its concrete walls and its timbers. White sofa custom-made by wHY Objects Workshop. 'Wood Stubbe Poufs', by Krone Hanssen, from Huset. 'Chippensteal 0.5' metal chairs, by Oskar Zieta, from A+R. Timber bench is a found object. Right Bespoke joinery, like this multi-tiered shelf near the kitchen, is a sculptural feature. Bookshelf and lamp by wHY Objects Workshop. Side table is a flea-market find.



The house that architect Kulapat Yantrasast built for himself has become a local landmark. It's not just that it towers above its neighbours in the Venice district of Los Angeles and can be glimpsed from nearby streets, but also because it's so different from anything else in the area. His home is monumental and unapologetic, combining a love of crafted concrete on the one hand and walls of glass on the other.

"When I first moved to Los Angeles, I was disappointed with how flimsy everything looked," says Kulapat, who grew up and studied in Thailand before working in Japan for 15 years. "Most of the houses here are made with wood frames and stucco, so they look like a movie set. When I was doing my own house, I knew it had to be heavy and tectonic, with concrete to give it a sense of gravity, really needed in Los Angeles."

Kulapat's work is infused with a love of concrete and cavernous spaces, balanced with natural light and open vistas. Having studied in Thailand and Japan, he began working with his masterful mentor, Tadao Ando, celebrated throughout the world for his crafted concrete architecture. Even when Kulapat moved to the US and founded his own practice in 2003 – simply known as wHY – he continued to collaborate with Tadao, as well as working on his own projects. Tadao and Kulapat recently completed the Clark Art Institute in Williamstown, Massachusetts, while many of wHY's own commissions have also been galleries, museums and other art-world projects of one kind or another.

There is something of a gallery quality to Kulapat's three-storey house, which is populated with a number of striking artworks by Gabriel Orozco, and others. The ground floor is devoted to two guest suites and service spaces, but also forms a solid platform for the main section of the house to sit on. The main living spaces are at mid-level, arranged in an open-plan and flowing out to a raised swimming pool via a retractable wall of glass at one side of the house. Yet the wall opposite is a largely closed surface of thick concrete, peppered with small windows. It forms





This page With its stainless-steel island teamed with an upcycled drinks cart, once a mechanic's trolley, the kitchen melds the slick with the earthy. Island by Arclinea. Chandelier, designed by Lindsey Adelman, made by wHY Objects Workshop. Opposite page, clockwise from top left An ingenious re-use of packaging material, this Styrofoam bookcase, designed by Kulapat and made by wHY Objects Workshop, makes a statement. Walls of glass, including a huge opening picture window, ensure plenty of natural light. The guest room, on the ground floor, includes a peep hole to the swimming pool. Vitra 'La Chaise' lounge chair by Charles and Ray Eames. Bookshelves by wHY Objects Workshop.

SPEED READ

» The home of Bangkok-born architect Kulapat Yantrasast, in Venice, Los Angeles, fuses a love of the monumental with the ethereal – prime materials include crafted concrete and glass. » Drawing on his heritage, Kulapat designed a house that fuses indoor and outdoor, with the rooms focusing on the pool and garden. » Indulging his passion for space, he included a double-height void as an integral part of the design. » As the dramatic backdrop for a collection of artworks, the home possesses a gallery-like quality. » Furnishings include the custom-made, the recycled and the raw and earthy.



"SPACE IS THE MOST IMPORTANT QUALITY OF ARCHITECTURE ... THE IDEA OF HAVING A ROOM WITH VERTICALITY WAS VITAL. I GRAVITATE TO THE DOUBLE-HEIGHT SPACE."



a dramatic backdrop to the heart of the house, a double-height atrium containing the main seating area around a concrete fireplace.

"I used to live in a lovely 1920s apartment building in Santa Monica, which I thought I would never leave," says Kulapat. "But then I turned 40 and the 'American Dream' caught up with me, and I thought I should lay down roots. The idea of a garden and pool, and the whole indoor-outdoor aspect that we are so used to in Thailand was really tempting. I decided that Venice was the right place, because of its creative community."

The house is a kind of self-portrait, embodying many of Kulapat's interests and passions. A love of concrete monumentality is combined with a Japanese-inspired minimalism, yet the indoor-outdoor connections and the idea of placing the main body of the house on a platform to optimise airflow, light and views recall traditional Thai houses, which tend to be elevated to avoid possible flooding. This combination of the horizontal inside-outside relationship with the cavernous double-height atrium fascinates Kulapat most about the building.

"Space is the most important quality of architecture for me," says Kulapat. "In Venice, it's difficult to do, because there are height restrictions, but the idea of having a room with that sense of verticality and then connecting it to the horizontal plane was vital to me. I gravitate to the living room and the double-height space. It's the same for my parents when they come over from Thailand or for friends – it has a funny magnetic aspect. It's also because of the Orozco artwork, made of bamboo and feathers, that hangs in the middle of the room, which is like an ephemeral pet constantly moving in the breeze."

The third, upper level holds Kulapat's private domain: the main bedroom and bathroom, plus a large studio and study, sitting on a mezzanine overlooking the atrium and the living space below. A vast picture window to one side of the studio looks down onto the pool and pivots outwards, while a concrete bridge crosses the open atrium and connects the two ends of the house, which are both served by staircases. A roof terrace on top of the building provides another outdoor space, supplementing the deck around the pool area, where tall African grasses provide a green border that offers privacy from neighbouring houses.

Many pieces of furniture in the house were specially designed by Kulapat and made by wHY Objects Workshop. They include a series of bookshelves that feel like small structures or art installations in themselves, including one made with leftover Styrofoam packaging.

"I have always been interested in designing furniture, but approaching it from an architectural perspective," says Kulapat. "So I thought why don't we use this opportunity to experiment and I can learn any lessons by living with it. So we created these pieces that complement the house and bring life and personality to the rather minimal palette. We started with the black shelves near the kitchen and then the white shelves came about by accident. Instead of throwing away all these beautiful Styrofoam boxes that the appliances for the house arrived in, we decided they were orphans that looked as though they wanted to be part of something."

With the house being such an individual work of self-portraiture, Kulapat's delight in it is evident. It's a space to be shared with visiting family, friends and colleagues, but also a personal sanctuary and retreat.

"When you are younger, you try to conquer the world," he says, "but, as you get older, you realise that you need an anchor to reflect upon all the wonderful things that you have gathered along the way. The house has that meaning for me. It's such a sanctuary for the mind and the soul." ■

For more go to why-site.com.

This page from top The 'Fold' vanity, designed by Kulapat and made by wHY Objects Workshop, cuts a clean profile in the ensuite. 'Icarus' pendant, from Tord Boontje. The main bedroom, with its moody charcoal palette, has a distinctly masculine feel. Headboard custom-made by wHY Objects Workshop. Oratorio photograph on ceiling by Lucia Koch. Opposite page In the pool area, a custom bench, by wHY Objects Workshop, has a recycled quality. Rustic planters contain cacti and Californian succulents.





RAW APPEAL

Synergy between architect, designer and client has resulted in a sleek beachside home that mixes modern and rustic with a dash of tribal.

Photographs FELIX FOREST Words RICHARD WALLER

This page In a hallway, Tamara Dean's *Centre of the Universe* from Olsen Irwin Gallery evokes a decidedly primal mood hanging behind a trio of African masks from Island Luxe Tribe in Byron Bay. The wall behind is timber cabinetry. The Chinese console is from Orient House. Opposite page The red accents in Esther Erlich's painting *In the Bag* are echoed in the basket by Wanda Bennett from Art Piece Gallery in Mullumbimby.





This page *Surma Boy and Surma Girl* photographs by Boaz Rottem from Ben Gowing hang over a wooden chest from The Country Trader. Bones painted by Sheba McCaffrey. The totemic poles are by Baluka Maymuru and Djirirra Wunungmurra from Short St Gallery in Broome WA. Opposite page, clockwise from top left Petrified tree trunks from Orient House hold bone artworks by Sheba McCaffrey, and her *Black Bone* artwork hangs further down the hallway. Eames 'La Chaise' chair. In the study, Gaetano Pesce's 'UP5' chair and 'UP6' ottoman with Giorgetti 'Dual' tray tables from Space. The artworks were bought by the owner in the Tiwi Islands on a fishing trip. In the master bedroom's dressing area is Megan Puls's *Bloom 2* artwork from Art Piece Gallery. Zanotta 'Doris' table from Space is beside the window seat.



Tribal' is one of those double-edged swords which gets lobbed at many interiors and often works against a deeper understanding of what's going on within a space. At first glance this simple-yet-sophisticated home on Sydney's Northern Beaches has more than a touch of the tribal about it: bones, masks, spears, baskets and totems. But its interior designer Bridget Tyer is not a fan of the moniker. "I dislike it when you can label a look 'Out of Africa', or can say of a space 'Oh look! They've been to Bali!'," she says. "I look very carefully for an object's expressive power. The pieces I use must evoke a feeling, whether it be raw, primal or naive."

Bridget travelled through Asia when she was younger and studied Asian art history, "so I guess an East-meets-West aesthetic is etched into me somewhat. I continue to love travelling the globe and delight in rummaging through souks in Morocco and junkyards in Java."

This lifelong love of rummaging led to her very own Souks: two ramshackle bazaars in Mosman and Neutral Bay which were popular with fellow designers and decorators. "I opened my stores to feed my addiction for discovering one-offs," she laughs. "It allowed me to secure pieces when I stumbled across them and give them shelter until they found a permanent home with a client or customer."

She shut the Souks stores in 2008 when her husband had an opportunity to work overseas in the United Arab Emirates. "Leaving my shops and Sydney design projects behind was the hardest thing for me," she says. "But with two young children and two shops and the demands of many clients, it was wearing thin. It was a chance for lots of travel and more time with the kids."





Then in 2010, Bridget received a very enticing proposal – to do the interior design for a new build on the Northern Beaches. “I had worked with these clients on several projects over the past 16 years, from residential and commercial developments to city houses and rural properties, and we had built a good rapport,” she says.

Architect Ian Poole (JPR Architects) had been charged with designing a home on a sloping block beside the ocean. “Ian emailed his vision with all the materials and finishes. I was familiar with his work and the documentation was very thorough. I could work on my design anywhere in the world, with just a few trips back to Sydney.”

East-facing, the site required major excavation against the rock at the rear. The home follows a U shape, arranged over four levels, and the excavated rock wall effectively becomes the fourth wall. A glass lift overlooking the central light-filled atrium complements an elegant internal stair.

There’s a garage, gym and dramatic stone-walled entry on the ground floor, leading to the open-plan living, dining, kitchen, wine cellar and TV entertainment ‘pod’ on the first floor. Wide louvred verandahs off the kitchen are set with Dedon furniture and there’s more decking off the lounge leading directly to the ocean-facing pool.

On the next level, a master bedroom opens onto a large terrace and there’s a second guest bedroom with its own ensuite. An inviting study and music room (for guitar playing) are well used and well loved.

Almost like a ship, the top level narrows and features a distinctive sun- and view-catching ‘widow’s walk’ which links two further bedrooms. Up the slope towards the rear of the property, a yoga

pavilion sits like a small temple among the Norfolk Island pines and sleeper steps lead to a natural spring pool below the rock escarpment.

Bridget’s brief was simple and eschewed typical beachhouse norms. “With this type of house and the strong finishes, lightweight bleached pieces and stripes were out of the question. The ocean is so close it is formidable and balances the strength of the architecture. The rawness of the concrete, timber and sandstone relates to the water as does the reflective quality of the walls of glass.

“There were no set rules to my design. I work from instinct, and the bones of the architecture and the clients’ belongings – including an amazing collection of Aboriginal art – was the starting point. I work mainly with focal points to direct the visitor’s eye and lead them through the house,” she says. “Rugs were chosen first, their tribal undertones and softness working beautifully. The dining table took several tries until I found this amazing old steel boiler table. The Cassina ‘Cab’ chairs are simple, and the leather will age nicely.”

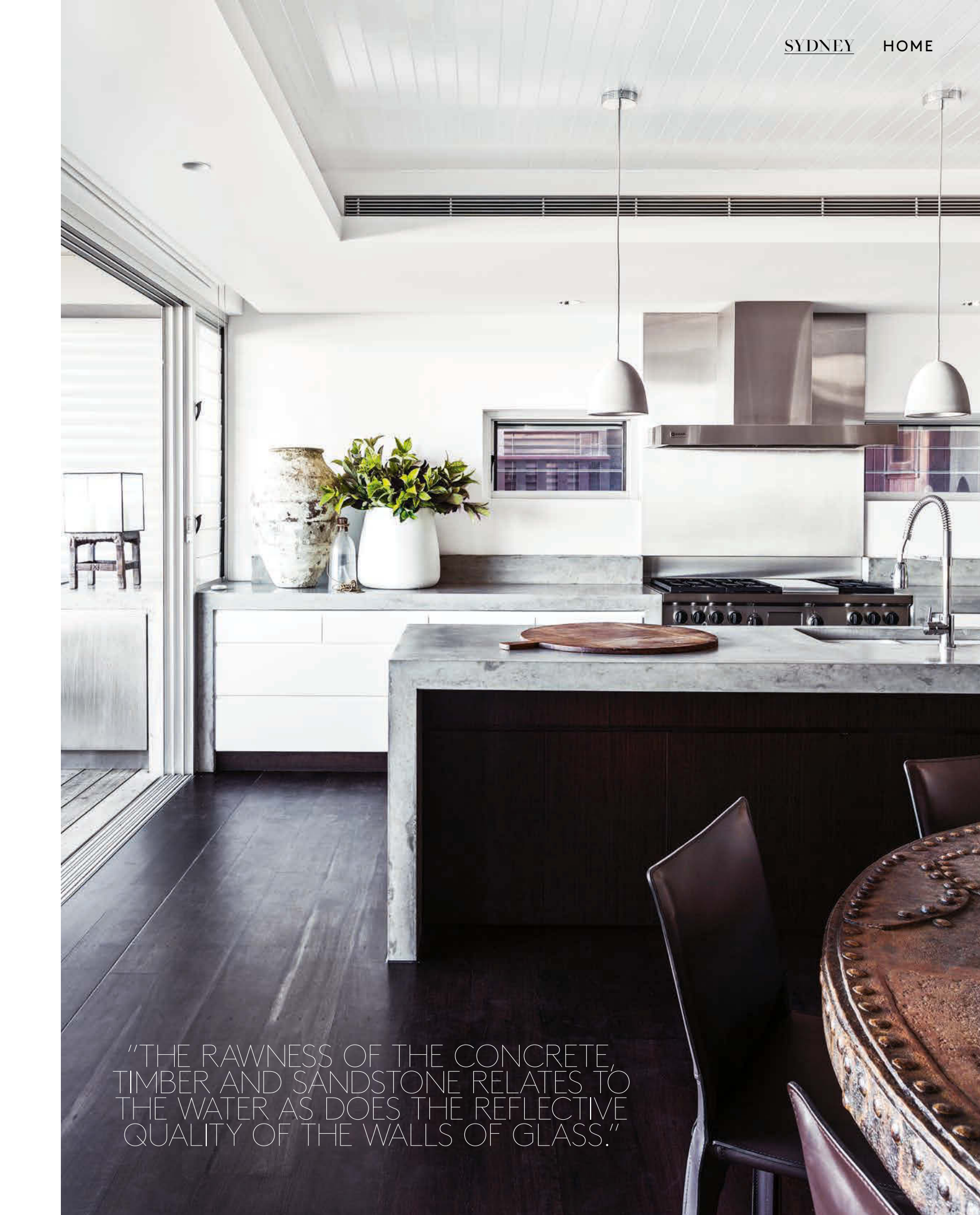
The artworks and decor may be ethnically diverse but the palette is grounded in dark browns, white and concrete greys. Occasional variations from this (such as the hit of ochre in the study) underline the essential rigour of Ian’s scheme of walls in Dulux ‘Vivid White’ and ebony-stained spotted gum hardwood timber.

The clients couldn’t be happier. “We love the way that Ian blends modern, sleek elements with natural, rustic, industrial materials such as stone, recycled timber and off-form concrete. And we love working with Bridget because there is a great synchronicity in our aesthetic.”

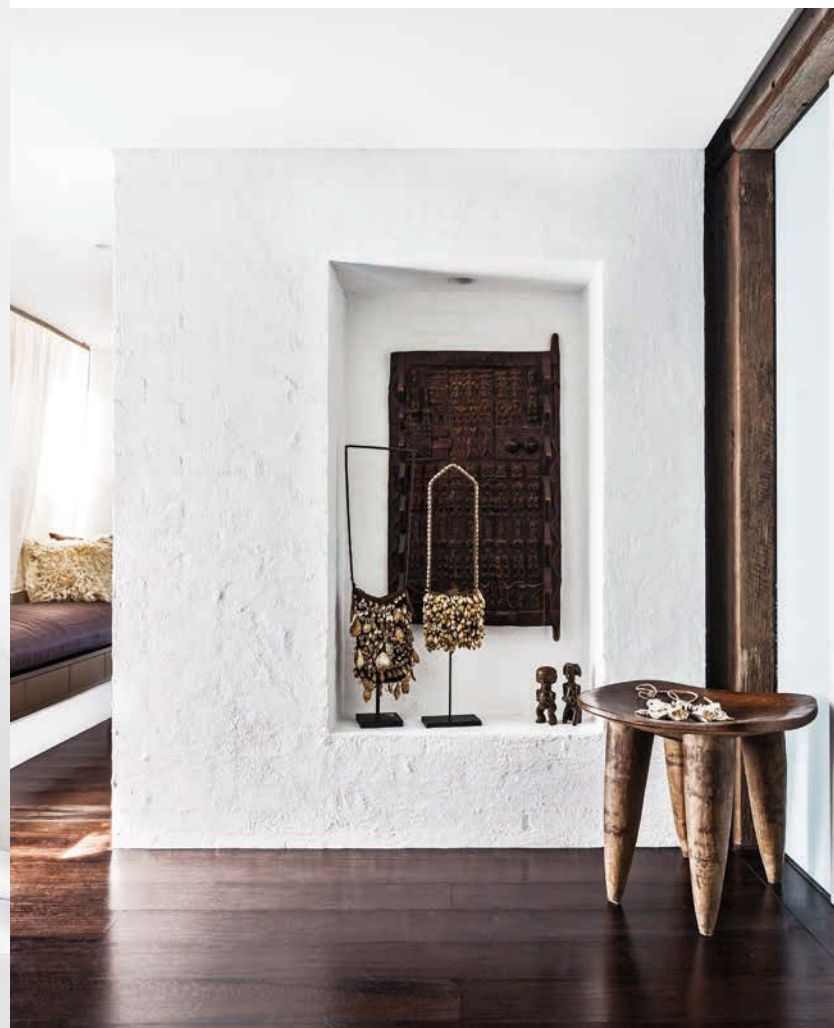
For more go to jpra.com.au; or contact btyer@botmail.com.

This page The generously proportioned living dining and kitchen area has a Jordan sofa with scatter cushions that Bridget had made in Abu Dhabi from Kuba cloths. Loopy Mango ‘Nantucket’ throw is from New Beach Road.

Opposite page The textured table (a repurposed boiler drum) from MCM House contrasts with the smooth leather of the Cassina ‘Cab’ chairs from Cult. Concrete is used on walls throughout but shines on the polished benches in the kitchen. Pendant lights from Fanuli.



"THE RAWNESS OF THE CONCRETE,
TIMBER AND SANDSTONE RELATES TO
THE WATER AS DOES THE REFLECTIVE
QUALITY OF THE WALLS OF GLASS."



This page, clockwise from above left Sheba McCaffrey's *Midnight Bones* artwork hangs above the bed in a guestroom. African cushions are from Orient House. The niche has a Tuareg carved timber window shutter from Morocco, two shell bags from West Irian Jaya and an African Senufo stool, both from Island Luxe Tribe. The two small African sculptures were a NYC flea-market find. *Embrace* by Craig Ruddy from Richard Martin Art echoes the sinuous line of the Maxalto 'Kalos' chair designed by Antonio Citterio. Vitra 'Hocker' stool by Herzog and De Meuron is used as a side table. The bolster cushion was brought by Bridget from Abu Dhabi.

Opposite page The main bathroom has views to the beach. Planter boxes on the exterior provide privacy. Marblo 'Mojo' vanity and Forme 'Hyatt' bathtub.



SPEED READ


» Different time zones and hemispheres were no obstacle to a Sydney couple collaborating with Abu Dhabi-based Australian designer Bridget Tyer on the decoration of their new beachfront home on Sydney's Northern Beaches. » Designed by architect Ian Poole of JPRA, the home is built on a sloping block, and features a central atrium which delivers an abundance of natural light to the four levels. » Having collaborated with the owners on many previous occasions, Bridget was easily able to channel their art- and design-loving ethos into the home. » Indigenous art and tribal artefacts sourced by Bridget as well as the owners provide punch in the otherwise neutral scheme.



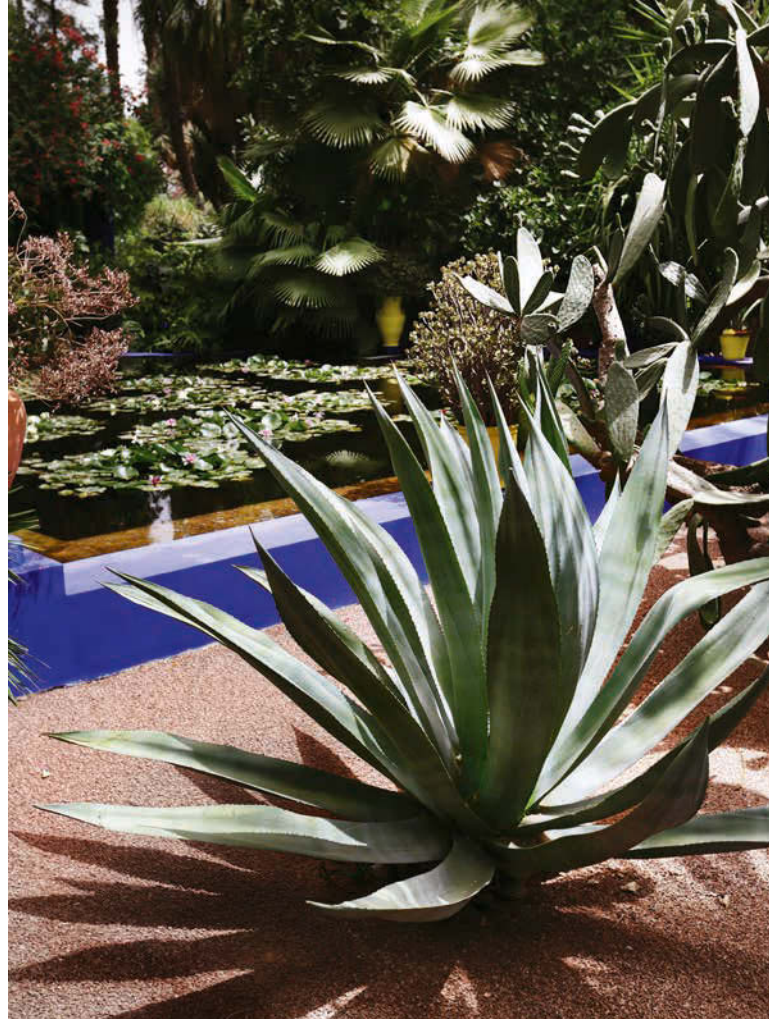
French DRESSING

Bordered by bands of *blazing blue*, this *Moroccan* garden proved fertile ground for the soaring *imagination*s of two artists: painter *Jacques Majorelle*, then fashion genius *Yves Saint Laurent*.

Photographs CÉCILE PERRINET LHERMITTE Words RICHARD UNSWORTH



This page A geometric pool of water lilies reflects its fringe of lush vegetation. Opposite page The villa is now almost dwarfed by the surrounding gardens.



Although this garden is linked inextricably in our minds with creative giant Yves Saint Laurent, the Jardin Majorelle in Marrakech takes its name from its creator, another French artist who came before him, painter Jacques Majorelle. After having been invalided out after fighting in World War I, the artist moved to Morocco, then a French colony, to aid his recovery and develop his career. There, in the 1920s, he began to cultivate a sprawling four-hectare property he originally called Bou Saf Saf. In 1931, the prolific artist enlisted modernist architect Paul Sinoir to build a studio and workshop on the property, and the bold cubist structure of today was erected.

Jacques, a keen amateur botanist, brought back plants from global travels and began to create this multi-layered oasis of contrasting botanical forms. The painter used bold colour on every structural surface as a way of allowing the foliage to come into the foreground. Not content with enveloping the building's walls, the artist covered gates, fences and even garden pots in vivid, primary colours, the most dominant being the intense cobalt that he trademarked as 'Majorelle blue'. The garden itself is a sprawling melange of styles, all falling together to create a truly original space. Slender groves of giant bamboo sit adjacent to an arid wonderland of huge mature cacti planted in gravelled gardens. The spiky architectural forms are softened by lush palms and masses of bougainvillea, which sit comfortably alongside.

After Jacques died in 1962, the gardens fell into disrepair and the property was subdivided. Yves and partner Pierre Bergé viewed the garden in 1966 on their first visit to Marrakech then, in 1980, after hearing of plans to turn it into a hotel development, they bought the property. "We quickly became very familiar with this garden, and went there every day," says Pierre in his book, *Yves Saint Laurent: Une Passion Marocaine*. "It was open to the public yet almost empty. We were seduced by this oasis, where colours used by Matisse were mixed with those of nature." The couple lived in the Villa Bou Saf Saf, renaming it Villa Oasis, and Yves' ashes are now scattered in the rose garden.

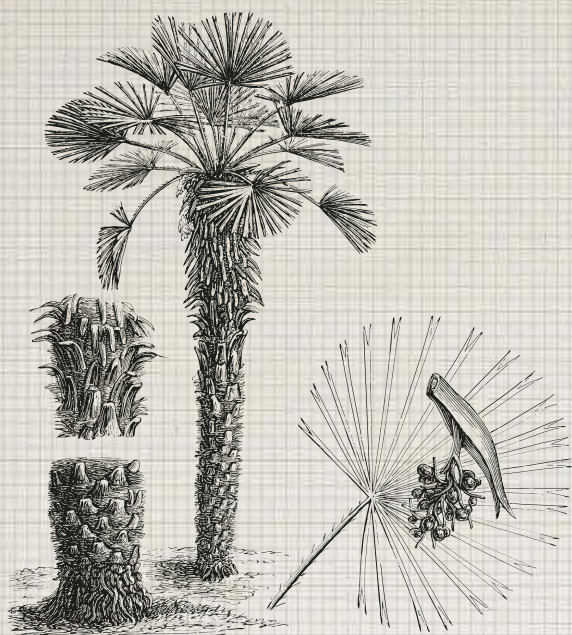
For more visit jardinmajorelle.com.

This page Jacques Majorelle constructed the original garden in planes of light and shade. Opposite page, clockwise from top left Species from all over the world feature in the garden. A well-established agave. Mature cacti flank the villa exterior.

SLENDER GROVES OF GIANT BAMBOO SIT ADJACENT TO AN ARID WONDERLAND OF MATURE CACTI PLANTED IN GRAVELLED GARDENS.

"WE WERE SEDUCED BY THIS OASIS
WHERE COLOURS USED BY MATISSE
WERE MIXED WITH THOSE OF
NATURE," SAYS PIERRE.

This page On a bed of terracotta-coloured gravel, the architectural forms of the cacti have been carefully arranged to show off the unique beauty of each species.



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FOOD & TRAVEL

belle

It's time to *chill out*, whether in the hallowed surrounds of a French abbey turned *luxe hotel*, amid the ancient serenity of Uluru or sampling *design genius* at London's newest *hôtels*.

HOLY ORDERS Austerity is eschewed and spirits of a different kind are on offer at the exalted iBar at Fontevraud L'Hôtel, formerly the chapel of the historic Fontevraud Abbey, in the Loire Valley. For more, see Soul Provider, page 194.



Question 16:

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Pretty in ink

Former master *printmaker* to the stars of the Australian art world, *Belinda Fox* has channelled her talents into her own artistic practice to create *ethereal* works in *watercolours* as well as *sculpture* and *ceramics*.

Photographs DAVID WHEELER Words TANYA BUCHANAN Styling STEVE CORDONY





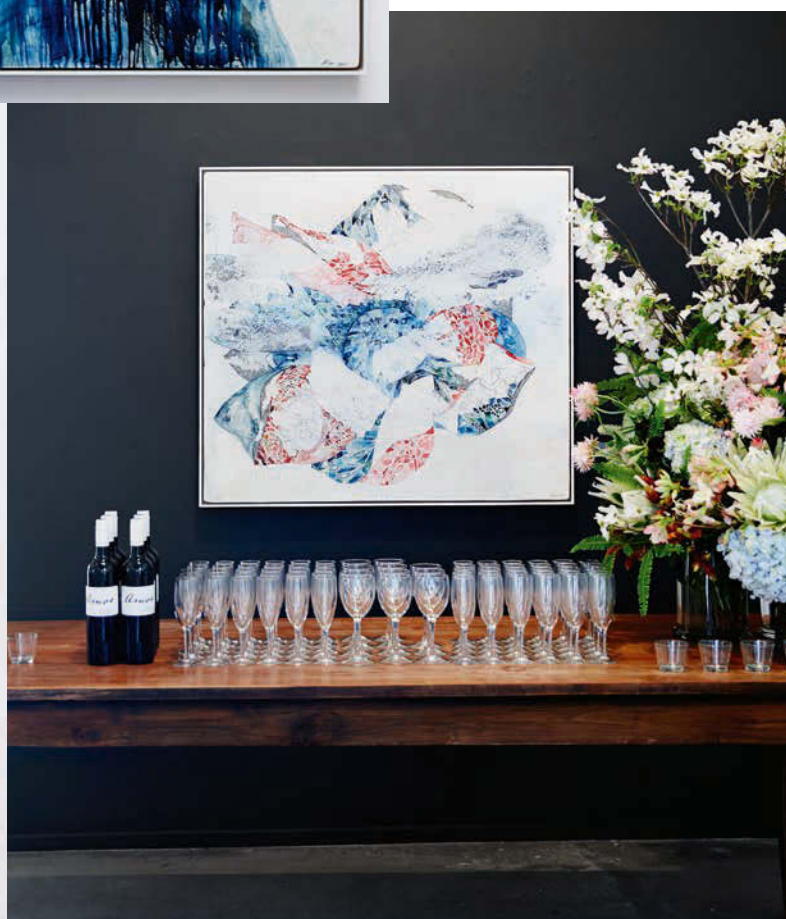
This page, clockwise from top left Flowers by Myra Perez of My Violet. Natalia Bradshaw and Sally Herman chat with Ali Yeldham of Arthouse Gallery. Tanya Buchanan welcomes guests. Construct V, 2014 by Belinda Fox sits above the wine table with wines by Howard Vineyard. Balancing the World, 2014.



An early career as a master printmaker at Port Jackson Press collaborating with many of the creative luminaries of our time – painters such as John Olsen, Tim Storrier and Josh Yeldham – was the springboard for Melbourne-born Singapore-based Belinda Fox's leap into her own artistic practice. The precision and detail evident in all her work is naturally informed by the discipline of printmaking and the perfectionist demands of the artists with whom she has worked.

"As an artist Belinda's current practice takes as a starting point her core strength as a master printmaker. Yet her paintings depart from this more formal procedure, having been greatly extended through the infused layers of a gentle watercolour wash," says *Belle's* art expert Michael Reid. "Along with her ceramics, Belinda's work is growing more organic, ethereal and beautiful by the day. There is talent, a professional skill base and an artist's eye."

Belinda's latest exhibition 'Excavate' was launched at Sydney's Arthouse Gallery with a *Belle* Reader Art Dinner for admirers and collectors of her work, including a strong contingent of interior designers such as Thomas Hamel, Greg Natale and Brooke Aitken who like to work with their clients on art selection.



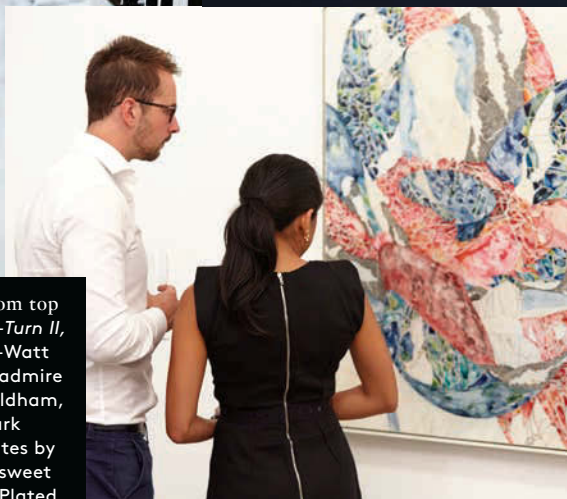


This page, clockwise from top left *Base*, 2014. Artist Belinda Fox next to *Dig Deep*, 2014. Michael Reid. *Return*, 2014. Thomas Hamel, George Massar. *Pause*, 2014. *Hua Ping 1*, 2013, one of Belinda's works with ceramicist Neville French. Crystal Bay prawns on plates by Slab and Slub.





This page, clockwise from top left *Dig Deep*, 2014. *Up-Turn II*, 2012. Michael Jordan-Watt and Catherine Patrick admire Belinda's work. Josh Yeldham, Richard Waller. Dark chocolate curls on plates by Slab and Slub were a sweet finish to the dinner by Plated. *Holding Form V*, 2014. Elli Walsh, Sarah Grieve.



Expat Belinda works out of a small studio in Singapore, shared with a troupe of performance artists which can be a vexing proposition when they are practising. "I have to remember sometimes that it's not all about my work when they are there, which is a good thing," she laughs.

Despite initial reservations about pursuing a full-time career as an artist – especially having to start again overseas – Belinda was compelled to embrace the challenge. A true lover of art and decoration, in the same way as she applies precision and artistic skill to her clay boards and ceramics, with every major life decision she gets a delicate ink tattoo. In conversation with Michael at the dinner she took the audience through a concise life journey, describing each tattoo as a major signpost – one marking the start of her solo art practice, another, the birth of her daughter and so on. "I have marked those big life moments with a pattern that I admired," she says.

To complement Belinda's dreamy works, Myra Perez from My Violet created stunning floral arrangements of proteas, flannel flowers, sweet peas, anemones, ranunculus and paper daisies.

Savva Savvas, from leading Sydney caterer Plated, designed a fresh, light menu to match Belinda's work and Howard Vineyard supplied a selection of delicious wines to accompany.

"Belinda's unique hybrid practice incorporating printmaking techniques into her painting, sculpture and ceramics explores ideas of beauty and fragility and the delicate balances within life and nature," says Ali Yeldham of Arthouse Gallery.

For more go to belindafox.com.au.

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This page lunch was served at The Blacksmith's Workshop at Carriageworks in Sydney.

Man for all SEASONS

The forces of *nature* collided to create a *serendipitous* lunch when chef *James Viles* brought his sophisticated take on seasonal produce to unveil *Cloudy Bay's First of the Season*.

Photographs SEAN FENNESSY Words TANYA BUCHANAN Food JAMES VILES Recipe editor CHRISSY FREER



This page, centre James Viles, pictured in front of the impressive dining set-up at Carriageworks, prepared a fresh menu of complex flavours for guests at the Cloudy Bay's First of the Season lunch. Top right, Louisa Cantley chats with another guest over Pelorus and canapés.

It was a lunch made possible by clever trans-Tasman collaboration when celebrated chef James Viles of Southern Highlands dining sensation Biota brought his lofty country fare to Carriageworks in Sydney's Redfern to launch Cloudy Bay's First of the Season – its new vintage Sauvignon Blanc. “The association with the New Zealand winemaker came about because the seasons are pretty big for us at Biota – we see massive seasonal shifts which mean huge changes in the produce that’s available, so we share that focus,” says James.

The lunch's rustic vibe, using displays of fresh produce, industrial chairs and lengths of hessian, was created by Luke Bonanno of Lab & Co in the vast Blacksmith's Workshop at the entrance of Carriageworks. Asked if it was difficult to recreate his signature country style in inner city Redfern, James says, “It was tricky to work out how to do what we do in the restaurant in such a large urban space, but fortunately we had months to plan, it all worked really well and we had a lot of fun doing it.”

James has a true passion for produce-driven menus and a commitment to sustainability. He is genuinely fervent about sourcing and growing the best ingredients possible. His mother Cathy is a horticulturalist who grows much of Biota's produce on-site. James says, “The Cloudy Bay wines worked really well with the menu as they are nice and clean and easy drinking. Ask Aussies heading into Christmas what they like and it's chilled white wine with fresh seafood,” he says. “My favourite dish from the lunch was the smoked roe, storm clams and spent lettuce with charcoal, as it looks as harsh as the shaly rocks from where we get the sea lettuce near Wollongong, but it's actually a lovely gentle dish.”

Ian Morden, estate director at Cloudy Bay says, “The First of the Season is a celebration of abundance and freshness and getting together to enjoy the very first bottles of Cloudy Bay's new Sauvignon Blanc vintage. We celebrate each vintage because one can never take nature for granted and every vintage is a gift. Our wines are true to their provenance, so James Viles' authentic approach to celebrating local produce from around Bowral resonated with us.” And the successful seasonal alliance definitely impressed the delighted guests.



SMOKED ROE, STORM CLAMS AND CHARCOAL

SERVES 10

SMOKED ROE

80g John Dory roe
400g apple wood chips
1 large white onion, finely chopped
20g garlic, crushed
200g white bread, crusts removed, diced
100ml lemon juice
1 litre (4 cups) vegetable oil

CHARCOAL

125g organic plain flour
25g activated charcoal (healthfood stores)
2½ tablespoons water
25ml olive oil

SPENT LETTUCE

4 heads baby cos lettuce
200ml white wine vinegar
150g white sugar
2½ tablespoons white soy sauce

STORM CLAMS

10 storm clams, per person
Broad bean flowers, trimmed, to garnish
Fennel tips, to garnish

1 To make the smoked roe, place roe on a plate. Place apple chips in a flameproof baking dish and heat on high until chips are smoking, then remove. Place a wire rack over the tray, with the plate of roe on top. Cover baking dish and tray with foil to enclose. Place in fridge for 1 hour to smoke.

2 Place smoked roe, onion, garlic and bread in food processor and process until smooth. Add lemon juice, process to combine then, with the motor running, gradually add the oil until emulsified and thick. Season to taste.

3 Preheat oven to 180°C. To make the charcoal, place flour, charcoal, water and oil in a bowl and mix to form a dough, adding extra water if necessary. Cover and set aside to rest for 30 minutes. Roll dough out on a lightly floured surface until as thin as possible. Transfer to a baking tray lined with baking paper. Bake for 11 minutes or until crisp. Cool on a wire rack. Break into small pieces. Store in an airtight container.

4 For the lettuce, wash lettuce, and leave whole. Preheat a barbecue flat plate on high. Cook lettuce, turning, until charred and blackened. Combine vinegar, sugar and white soy. Plunge cooked lettuces in vinegar mix. Cool, cover and refrigerate overnight.

5 To serve, open storm calms. Drain lettuce of excess marinade, roughly tear leaves. Divide roe, lettuce, charcoal, clams, broad bean flowers and fennel between plates.



This page, from top Guests enjoyed the rustic setting and delicious produce-driven menu. Oysters to begin. Cameron McDonald and Juliana Forge. Smoked roe, storm clams, spent lettuce, charcoal accompanied by Cloudy Bay Sauvignon Blanc 2014. The Cope Street Parade performed for the crowd.





LAMB BREAST, DRIED LACTOSE, FRESH AND COOKED OATS

SERVES 10

LAMB CARAMEL

2 lamb cages (4 rib bones each)
1½ litres (6 cups) water
400ml sheep's milk

LAMB BREAST

1 whole (about 2-3kg) lamb breast,
excess fat trimmed
300g iodized salt
80g cane sugar
50g pepper berries

DRIED LACTOSE

1 litre (4 cups) sheep's milk
20g pink Murray River salt

GARLIC PORRIDGE

100g (1 cup) organic oats
100ml chicken stock
500ml (2 cups) sheep's milk
2 cloves garlic, crushed
2g pink Murray River salt
2 teaspoons flaxseed oil

GARNISH

Fresh oats, lucerne flowers and
Pecora cheese

1 Preheat oven to 180°C. To make the lamb caramel, place lamb cages on a large baking tray. Roast in preheated oven for 30 minutes or until golden. Transfer to a stock pot, add water and bring to the boil over a low heat, then simmer gently, partially covered for 24 hours. Cool, then refrigerate for 24 hours. Remove the solidified fat layer from top of stock. Place the clear stock in a saucepan and bring to the boil. Reduce heat and simmer until reduced by three quarters. Add the sheep's milk and continue to reduce until the sugars in the sheep's milk convert and the stock becomes a caramel. Set aside.

2 Place lamb breast on a baking tray. Combine salt, sugar and pepper berries. Rub salt mixture evenly over lamb. Cover with plastic wrap and place in the fridge to cure for 4 hours. Wash excess brine off the lamb, pat dry.

3 Preheat oven to 95°C. Place lamb in a large, deep baking tray, cover with boiling water. Cover tray tightly with foil, bake in preheated oven for 4-5 hours, or until lamb is tender. Remove and cool. Slice into thin strips. Heat a frying pan over a high heat. Sear lamb in dry pan and render any residual fat for 1 minute each side or until caramelised.

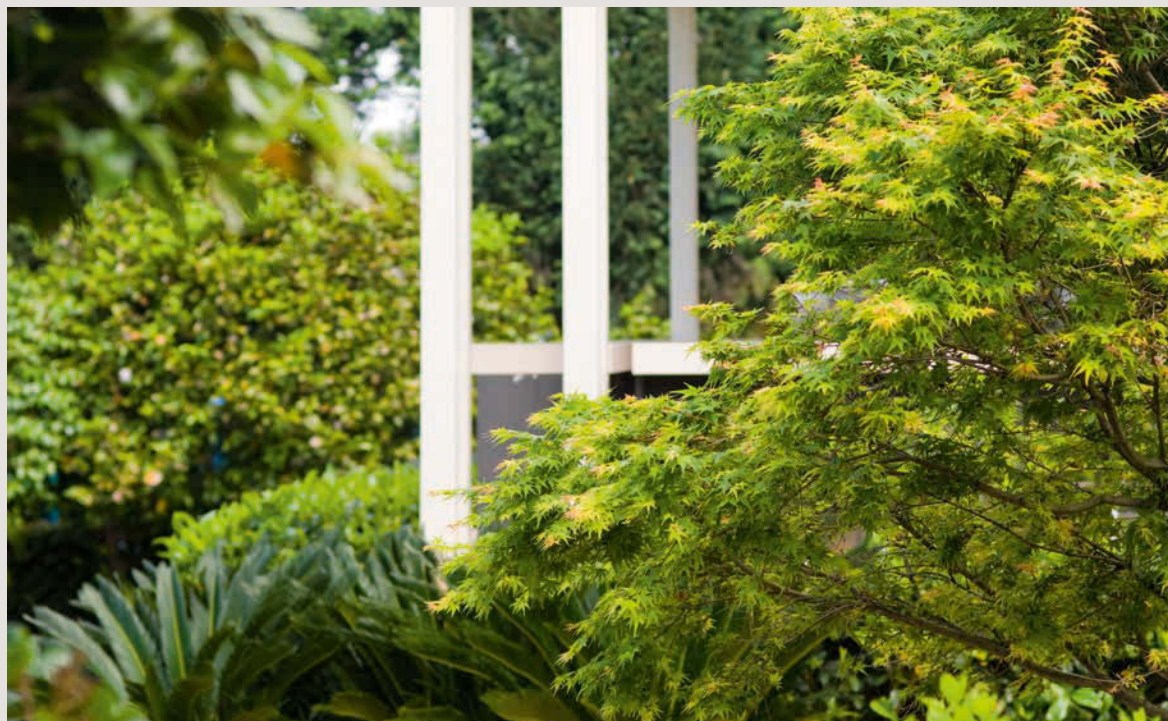
4 Preheat oven to 70°C. For the dried lactose, place the sheep's milk in a saucepan and heat to 58°C, cook at this heat for 40 minutes. Once a skin has formed on the milk, gently remove skin and place on a baking tray lined with baking paper. Season with salt, place in preheated oven and cook until dry.

5 For the garlic porridge, place oats and chicken stock in a saucepan and set aside to soak for 1 hour. Add milk, place saucepan over low heat and cook, gently stirring, for 20 minutes or until a thick porridge consistency, adding more milk if necessary. Stir in the garlic, salt and flaxseed oil. Remove from heat.

6 To serve, divide lamb, dried lactose, cooked oats and fresh oats between plates. Drizzle with some lamb caramel and garnish with fresh oats, lucerne flowers and cheese.

This page, from top Lamb breast, dried lactose, fresh and cooked oats served with Cloudy Bay Pinot Noir 2012. A lichen-covered bough hovered over the chic country table. Cloudy Bay estate director Ian Morden welcomed guests in front of a vintage farm truck that delivered the wine.





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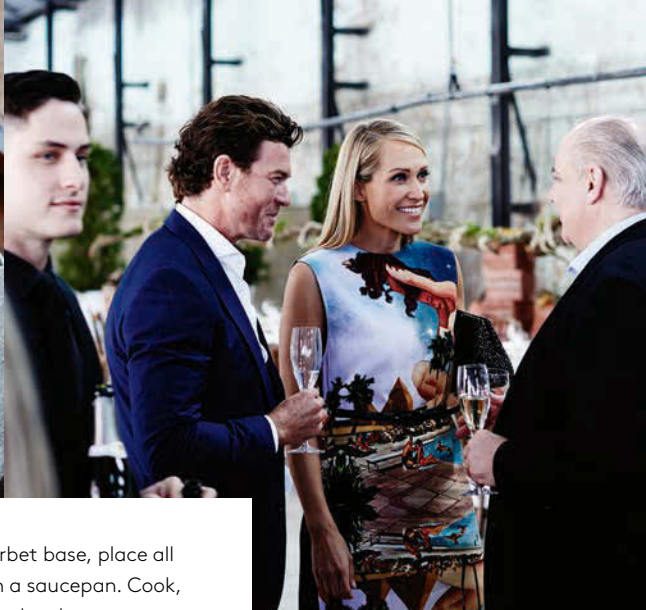
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MUM'S ROSES

SERVES 10

PEACH GEL

500g peach nectar
6g iota (specialist cookware stores)

SORBET BASE

195ml water
210g sugar
90g glucose syrup
3.5g liquid inverted sugar
(specialty baking supply stores)

PEACH SORBET

600ml peach nectar
1 vanilla bean, seeds scraped
Juice of 2 limes
350g sorbet base (recipe above)

ROSE MERINGUE

100g egg whites
60g caster sugar
20g chopped rose petals

MACERATED STONE FRUIT

2 peaches
2 nectarines
2 blood plums
500ml (2 cups) mead

VANILLA CREME

200g organic cream
½ vanilla bean, seeds scraped
10g honey

TO SERVE

10 pieces chamomile
10g bee pollen
10g fennel tips
Rose petals

1 To make peach gel, place peach nectar and iota in a saucepan, stir to combine. Cook over medium-low heat until mixture reaches 86°C on a sugar thermometer. Pass through a fine strainer, place in a covered container, and refrigerate until set.

2 To make sorbet base, place all ingredients in a saucepan. Cook, stirring to dissolve the sugar over a medium low heat. Heat to 70°C on a candy thermometer. Let cool.

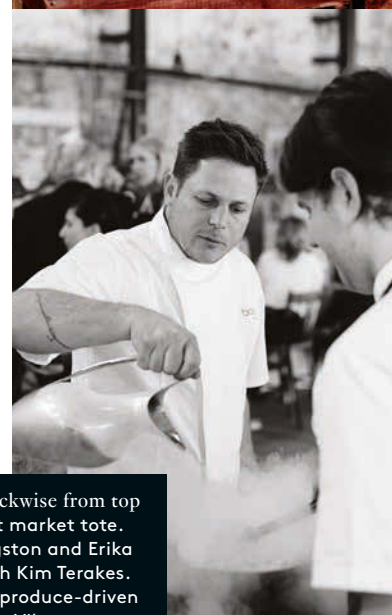
3 To make peach sorbet, place nectar, vanilla bean, lime juice and sorbet base in a saucepan, stirring until mixture is dissolved and well combined and reaches 65°C on a sugar thermometer. Cool to room temperature, then cover and chill in fridge. Churn in an ice-cream machine. Transfer sorbet to an airtight container, freeze till needed.

4 Preheat oven to 95°C. For rose meringue, whisk egg whites and sugar in a heatproof bowl until well combined. Place bowl over a saucepan of simmering water, ensuring base does not touch the water. Continue whisking until mixture reaches 34°C. Remove from heat and add rose petals. Whisk until firm. Spread meringue as thinly as possible on a baking tray lined with baking paper. Bake in preheated oven for 6 hours or until dry and crisp. Once cooled, break into shards.

5 To prepare stone fruit, score the bases of fruit in a cross using a sharp knife. Bring a saucepan of water to the boil. Add fruit, and simmer until skin starts to pull away from the base, about 2-3 minutes. Remove fruit and plunge immediately into iced water to stop the cooking process. Then, peel skin and cut fruit into random-sized pieces. Soak fruit in mead until ready to use.

6 To make vanilla creme, place cream, vanilla and honey in a bowl and whisk until thick.

7 To serve, place a scoop of sorbet on each plate. Add some gel, meringue shards, fruit and vanilla creme. Garnish with chamomile, bee pollen, fennel tips and rose petals.



This page, clockwise from top left A smart market tote. Andrew Kingston and Erika Heynatz with Kim Terakes. Lunch was a produce-driven affair. James Viles creates culinary magic. An eclectic chair selection. Mum's Roses dessert made from the chef's mother's rose garden and served using liquid nitrogen.





ROCK STARS

Uluru and Kata Tjuta make an extraordinary spectacle at the heart of Australia, now enhanced by the uniquely antipodean take on laid-back luxe that is Longitude 131°.

Photographs KARA ROSENLUND Words HARRY ROBERTS



From the moment it first materialises, rising suddenly and spectacularly out of the vast desert landscape, Uluru never fails to astonish. Viewed from a helicopter at sunrise or camel train at dusk, up-close and from afar on hiking trails, or even while riding on the back of a Harley-Davidson, the ancient monolith is both a constant and mercurial presence in Australia's Red Centre, revealing new layers of intrigue from every vantage point.

Yet Longitude 131° is certainly the only place where Uluru can be experienced from the comfort of one's bed, with the luxury safari lodge comprising 15 sumptuously appointed, dune-top pavilions, all relishing unmatched proximity to the Rock and the extraordinary, dual heritage-listed Uluru-Kata Tjuta National Park.

The pairing of this quintessentially Australian setting with a distinctly antipodean brand of laid-back luxury makes Longitude 131° a perfect encapsulation of the Baillie Lodges ethos, rounding off James and Hayley Baillie's trilogy of premium wilderness escapes. Taking over its operation in November 2013, the pair quickly set about updating the Philip Cox-designed resort. "We were looking to breathe new life into an amazing, iconic Australian property and align it with the needs of today's modern traveller," says James. Now, following this extensive refurbishment, Longitude 131° represents a brilliant synthesis of the country's finest offerings: a showcase for local food, wine, Indigenous art and design.

As with its two sister properties, every facet of Longitude 131° takes cues from the surrounding landscape, embracing the outdoors with a design that melds style and sustainability, while imbuing the interiors with the outback's unique textures. The rust-hued scenery is reflected in the guest pavilions' chic details, such as Ross Gardam's burnished-brass lighting, as well as the bespoke furniture found throughout the lodge, crafted in warm timber tones by Pierre + Charlotte. Their sleek, contemporary take on campaign furniture channels the rich folklore of the desert's early explorers, as do the pavilions' luminous, tented roofs and an array of framed maps and artefacts.

Yet the most striking aspect of James and Hayley's scheme is Longitude's impressive collection of Indigenous art, tools and baskets made by the traditional owners of Uluru-Kata Tjuta, the Anangu people.

This page, clockwise from top left Longitude 131° from the air. Guest pavilions have timber joinery which acts as the tent pole. A place to relax in the guest pavilion, with side table by Pierre + Charlotte. Opposite page On the road to Uluru.





This page, clockwise from top Majestic Uluru. Framed artefacts and maps in the guest pavilion. Native wattle. Chef Seona Moss utilises local ingredients in dishes served in The Dune House and at Table 131°.



"I have loved discovering artists from art centres such as Ernabella and Maruku," says Hayley. "I've visited many times, taking the bright, vibrant pinks and midnight blues and incorporating these into the furnishings."

At The Dune House, chef Seona Moss's inventive fare similarly entwines flavours and techniques found in Anangu culture, including quandongs and native honeysuckle, with produce from across the country, served on Malcolm Greenwood earthenware. Longitude's signature dining experience, Table 131°, allows its fine food and wine to be sampled outdoors, where the desert's remoteness becomes truly apparent beneath a canopy of stars. The epicurean experience extends further into the bush with a tour around Uluru's base concluding with canapés and Louis Roederer at tranquil Kantju Gorge, where the Rock's arresting colour changes can be witnessed up-close as the desert descends into night.

The walks also allow guests to explore the living culture of the Anangu people, whose ancient laws, customs and creation stories are physically embodied by Uluru's sacred face and depicted in rock art. More challenging hiking trails are around Kata Tjuta, a cluster of 36 enormous domes that is arguably more impressive than Uluru for its ability to be traversed from within towering chasms, such as Walpa Gorge.

Longitude 131° also works in partnership with other tour operators such as SEIT, whose dawn helicopter tours of Uluru-Kata Tjuta showcase the Red Centre when its peaks are at their most radiant, before touching down on the region's third landmark, Mount Conner. SEIT has also developed a program with the local Yulara School for which Indigenous students, as part of their tourism studies, can guide visitors through the desert flora and fauna sharing traditional bush foods and remedies.

Such ingredients may soon be utilised at James and Hayley's luxe spa facilities, part of an exciting Max Pritchard-designed expansion slated for 2015. "The refurbishment will include two new premium tents with private lap pools overlooking Uluru," says James. "All the tents will have outdoor verandahs, allowing guests to take in the sights and sounds of Uluru-Kata Tjuta." Of all the wondrous angles from which to experience the Rock, this one might just be the most appealing.

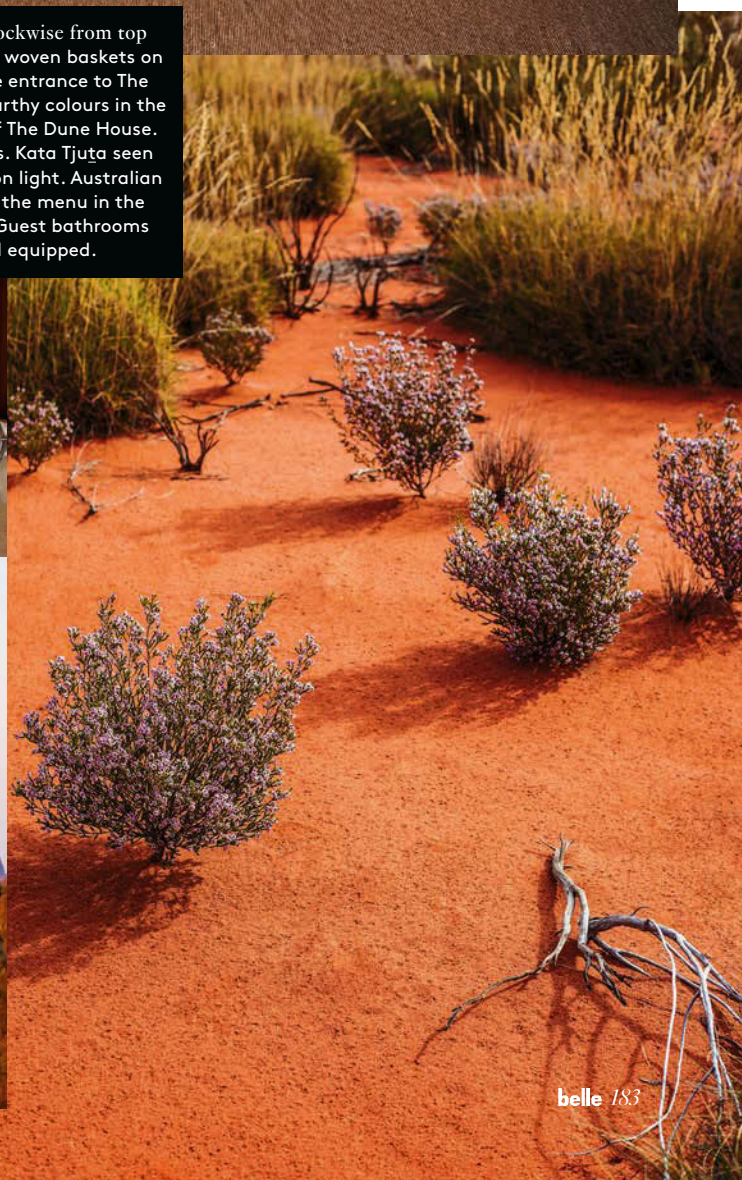
For more go to longitude131.com.au.



A design that melds *style* and *sustainability* while imbuing the *interiors* with the *outback's* unique *textures*.



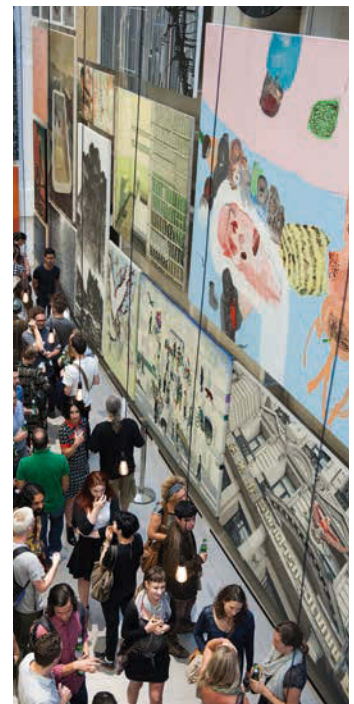
This page, clockwise from top left Indigenous woven baskets on display at the entrance to The Dune House. Earthy colours in the lounge area of The Dune House. Desert flowers. Kata Tjuta seen in the afternoon light. Australian wines are on the menu in the restaurants. Guest bathrooms are well equipped.



ART MONTH SYDNEY

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Bubbles rap

Champagne makers put their best flute forward for the prestigious Vin de Champagne Awards.



HAD THE LEGENDARY wit Dorothy Parker been at this year's Vin de Champagne Awards dinner in Sydney she may have had to eat her words. Ms Parker famously quipped "Three be the things I shall never attain: envy, content and sufficient Champagne". At the glamorous soiree at the recently refurbished Hotel Centennial, chef Justin North and his team prepared a menu full of satiating hits and more than 1500 flutes of Champagne were served.

The prestigious Awards, like *Belle*, are celebrating their 40th anniversary this year. Presented every two years by the Champagne Bureau of Australia, the honours are hotly contested, attracting more than 100 entrants who vie over their Champagne knowledge – no surprise as our Champagne consumption is ranked sixth globally.

This year's winners, Annette Lacey from the Sydney Wine Academy in the professional category, and Tom Warrell in the amateur category – the youngest ever winner in this section – will enjoy a two-week educational trip to France's Champagne district where they will be awarded a medal from Le Comité Champagne.

Dinner guests were also winners, enjoying six decadent courses, from alpine saikou salmon, and Fraser Island spanner crab served with Bollinger Rosé, Billecart-Salmon Brut Rosé and Moët et Chandon Rosé 2004, to strawberry and yoghurt tart with lemon myrtle ice-cream complemented by Lanson Gold Label 2004 and Veuve Clicquot 2004. Mumm, Ayala, Jacquart, Louis Roederer, Charles Heidsieck and Pol Roger drops were also on the menu.

"The awards have produced some of the finest Champagne palates in the world, and Australia remains an important market," says Elisabeth Drysdale, Champagne Bureau director. Now surely that's a job Ms Parker could have summoned some envy for.



Clockwise from top left Hotel Centennial set for the Vin de Champagne Awards. Sami Lukis, Johanna Jorgensen. Elisabeth Drysdale takes the stage. Champagnes to taste. Natarsha Belling, Jayne Ferguson. Winners, Tom Warrell, Annette Lacey.




Artful LODGINGS

All the world is beating a path to *London* once more, thanks to its resurgence as a vibrant *international* city with a slew of new *hotels* that have added *style* and *sophistication* to the scene.

Words DOMINIC BRADBURY

These pages A copper 'hull' that references the building's maritime origins is the dramatic centrepiece of the Mondrian at Sea Containers lobby.



They say you can gauge London's health by the number of construction cranes punctuating its skyline. If you believe that, then the city is booming, with new buildings all across the horizon, not least of which are the new luxury hotels opening their doors. Some of these mark a fresh beginning for transatlantic operators including André Balazs and Mondrian, while Asian luxe operators such as Shangri-La have established a presence. Seasoned British hoteliers and restaurateurs – Kit and Tim Kemp and Corbin & King – have launched new ventures as well. It all adds up to a wealth of choice, with these hotels offering design sophistication and sheer originality.

MONDRIAN AT SEA CONTAINERS

South Bank and Southwark are rapidly becoming a new focal point for creative London. The American-based Morgans Hotel Group has chosen the right spot and a great building for its first London hotel since the SANDERSON and ST MARTIN'S LANE nearly 15 years ago, as well as the first MONDRIAN in Britain. The building is SEA CONTAINERS, right on the edge of the Thames, with views of Saint Paul's Cathedral and the rapidly evolving city skyline.

Morgans made another astute decision in commissioning Tom Dixon and his Design Research Studio for the hotel interiors. "Our proposal was really about trying to find the best of America and Britain and applying them in one space," says Dixon. "The more we developed that story, the more fun we had." There is a playfulness throughout, but this is also a grown-up space full of ideas and design innovation, making the most of the proximity to the Thames and hints at the building's maritime history, with such elements as the swooping copper-clad reception desk that resembles a ship's hull, and encased model ships throughout the public areas.

The restaurant, headed by New York chef Seamus Mullen, is a standout with its dramatic bar topped by a yellow submarine, and glimpses to the open kitchen on one side and the river to the other. There's also a rooftop bar, a spa and chill-out space and cinema.

The guestrooms have the feel of a luxurious, crafted ship's cabin but in contemporary style, with bespoke Dixon designs mixing with mid-century classics by Eero Saarinen and Harry Bertoia in a soothing, soft grey palette with pops of colour, such as the vibrant pinks used for the wardrobe interiors and the mini-bar.

This was a space I really didn't want to leave, even if the hotel is within walking distance of some of the Tate Modern, and is right at the heart of one of the most vibrant quarters of the capital.

For more go to morganshotelgroup.com/mondrian.



HAM YARD

Hoteliers Kit and Tim Kemp of Firmdale Hotels are masters in the art of creating welcoming urban retreats, to wit HAYMARKET HOTEL and the COVENT GARDEN HOTEL, as well as the CROSBY STREET HOTEL in New York. HAM YARD is their largest project to date and one of their most engaging. The new building, which also includes retail stores and apartments, is arranged around a freshly created public square complete with mature oak trees and a Tony Cragg sculpture.

This courtyard comes alive in the evening, forming a pivotal space for the hotel, with the restaurant spilling out onto it and many guestrooms facing down into it. This is a large hotel, with 91 rooms, but it never feels overwhelming or corporate, with the focus on carefully curated and individually designed spaces, featuring Kit Kemp's signature fabrics mixed with bespoke elements and artworks.

The public areas are welcoming and comfortable, while the quieter retreats, such as the library, are dedicated to hotel guests. They also have the use of a private roof garden, and there's a 50s-themed bowling alley below ground, along with a spa and hotel theatre. The restaurant menu is wide and considered, with a fine choice of fish dishes and some updated Italian classics.

Comfort is always to the fore in the Kemps' hotels and Ham Yard is no exception. Guestrooms have space for a sofa, desk and reading table, and the marble bathrooms are a delight.

"Each project is bespoke," says Tim. "They are all different and special in themselves." With Ham Yard, the look and feel is certainly individual while the setting is intoxicating: old Soho in one direction and the buzz of central London and theatreland in the other. It's a perfect urban escape in the heart of the city.

For more go to firmdalehotels.com/hotels/london/ham-yard-hotel.

THE BEAUMONT

THE BEAUMONT is an extraordinary reinvention of a 1926 building that used to serve as a car park for Selfridges shoppers and, more recently, an outlet for a well-known car-rental company. Retaining only the art deco facade, restaurateurs Jeremy King and Chris Corbin have created a sophisticated hotel, with an accomplished level of detailing and finish.

The 73-room hotel sits on a tranquil corner in Mayfair. It is little more than a stone's throw from Oxford Street, yet somehow feels a world apart, with its quiet gentility and calm atmosphere. From the reception lobby to the COLONY GRILL ROOM, the impression is one of elegant masculinity.

Guestrooms are rich in craftsmanship and attention to detail, with mirror glass and polished lacquered woodwork offset by the softer textures of 20s-inspired carpets and furnishings. The spacious bathrooms are sumptuous and sparkling, with chrome, glass and mosaic tiles.

There is a special suite at The Beaumont designed by sculptor Antony Gormley. From the outside it appears as an abstract, cubist shape, perched to one side of the building. Within, it is like a timber-lined cave with a soaring ceiling and a monastic sense of peace.

For Corbin & King this is an accomplished first hotel, marking a significant shift in scale and ambition for two of London's most respected and experienced restaurateurs.

For more go to thebeaumont.com.

SHANGRI-LA AT THE SHARD

SHANGRI-LA operates the hotel at The Shard from floors 34 to 52, and the views are a blessing but also something of a distraction from the quality of what is on offer. From the moment you step out onto

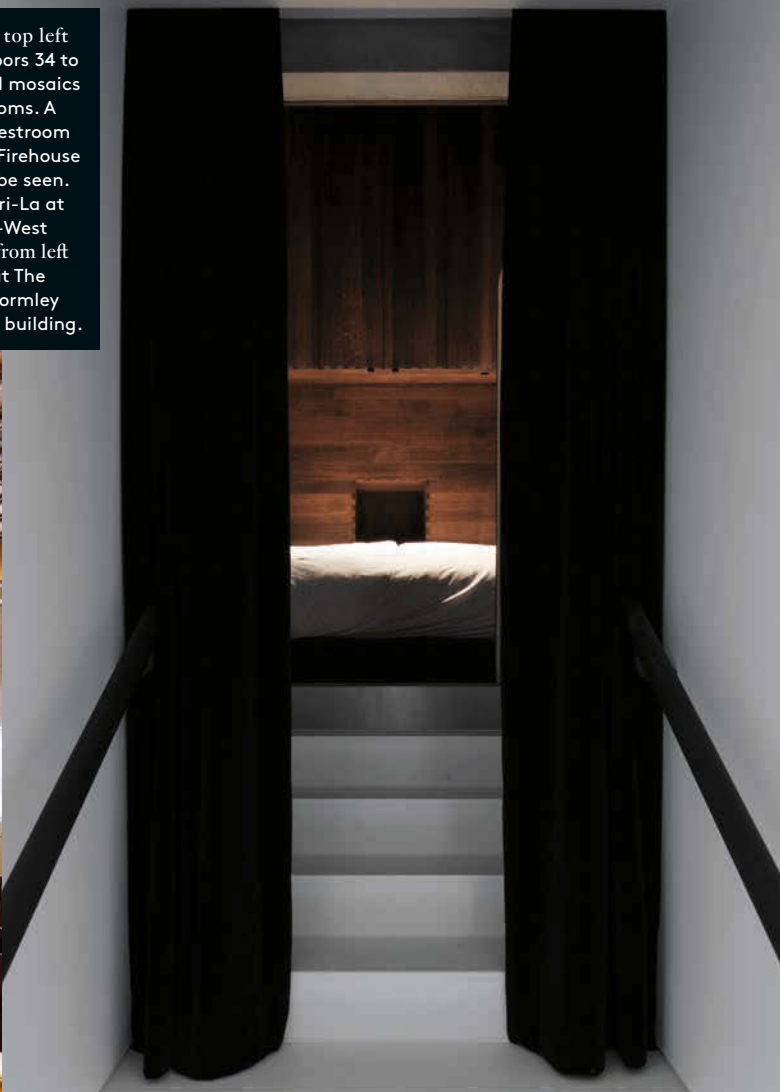


This page, clockwise from top left
Lifts at the Mondrian feature witty
holographic images. At the Ham
Yard, Kit Kemp's signature fabrics
are on display. The Ham Yard is
focused around a central courtyard.
A sumptuous guestroom at the
Ham Yard. The Mondrian at Sea
Containers is right on the Thames.
Opposite page Sea Containers Den
(left) and Agua Bathhouse and Spa,
both at the Mondrian.





This page, clockwise from top left
The Shangri-La occupies floors 34 to
52 of The Shard. Marble and mosaics
in The Beaumont bathrooms. A
secluded entrance to a guestroom
at The Beaumont. Chiltern Firehouse
restaurant is the place to be seen.
Guestrooms at the Shangri-La at
The Shard have an East-West
aesthetic. Opposite page, from left
An updated 20s mood at The
Beaumont. The Antony Gormley
suite sits at the front of the building.





the polished marble floors of the hotel proper, you are inevitably drawn to the view, which becomes a constantly mesmerising presence, whether at a table in the hotel's TING restaurant or taking a bath.

It's only when you begin to acclimatise and really look around that a sense of appreciation for the interiors develops. There is a strong Asia-Pacific influence as you'd expect from the Hong Kong-based Shangri-La group, resulting in a refined East-West fusion. A sense of calm serenity pervades throughout, helped by that sense of truly floating above the world below.

The 202 guestrooms and suites are categorised according to the views as well as size and scale, with the finer spaces oriented towards the epic vista. The colour palette is soft and soothing, with organic materials such as crafted timber and polished stone, as well as fabric-lined walls to help soften the angularity of the architecture and the walls of glass. Binoculars are thoughtfully provided in each room, along with a copy of James Hilton's *Lost Horizons*, from which Shangri-La takes its name.

Shangri-La at The Shard is not just a hotel but a unique experience. By Asian standards, the architecture may not seem remarkable, but for London – and Europe – it is a source of endless fascination.

For more go to shangri-la.com/london/shangrila.

CHILTERN FIREHOUSE

There has been a constant and enduring buzz around the CHILTERN FIREHOUSE ever since it opened its doors back in February. The social pages have been filled with images of a procession of 'A listers' making their way to and from the discreet doors. Step away from the hype and you find that this is a beautifully designed hotel, full of individuality, personality and charm.

This is the first London outpost for American hotelier André Balazs, well known for THE MERCER and STANDARD in New York, as well as CHATEAU MARMONT in Los Angeles. The building is undoubtedly a great find: a former fire station and station house in Victorian gothic style dating back to 1889. It sits on a relatively quiet, largely residential street near Marylebone High Street.

The character of the building has been respected throughout and many original elements reinstated and enhanced, including the stunning gothic arches of the fire station doors. An expertly conceived new link ties the two different sections of the building together and the station forecourt has been transformed into an open-air eatery. The lounge is reminiscent of a hip take on an Edwardian conservatory, complete with potted plants.

The interiors carry many echoes of the Edwardian era seen through a contemporary filter, with an emphasis on warmth and comfort. Bespoke furniture and stand-out lighting lend a real depth to the interiors. Original elements include the tiled floors in the restaurant and even a fireman's pole in one corner, yet the fire station references are discreet and subtle. The menu and wine list, like the interiors, have a transatlantic quality.

There is a crafted, organic flavour that continues into the guestrooms. The attic bedroom is a particular favourite, offering a Mary Poppins quality to the view of the rooftops and a focus on comfort as well as style, and comes complete with a fireplace.

There is originality and a welcoming, informal atmosphere that comes of the intimate scale of this 26-room hotel. Balazs is rumoured to be working on plans for another hotel in North London. It will be fascinating to see what he does next.

For more go to chilternfirehouse.com.

LOUNGE



SYDNEY

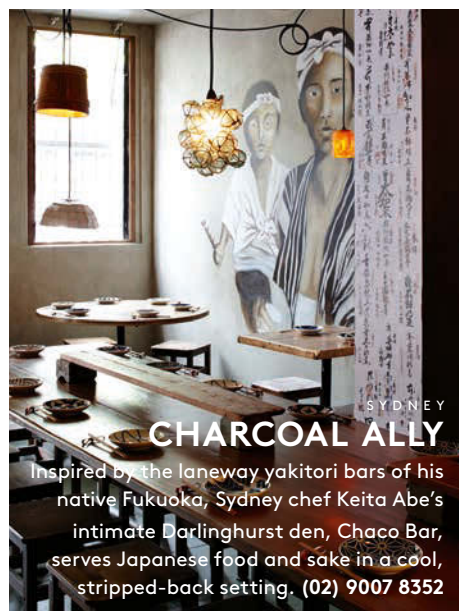
BEACH EDITION

Meacham Nockles McQualter has served up a quietly sublime interior for Bill Granger's much-anticipated Bondi outpost, pitting the celebrity foodie's unfettered fare against a light, art-filled environment befitting its beachside locale. bills.com.au

LONDON

QWERTY DINER

SET WITHIN LONDON'S TOWN HALL HOTEL, TYPING ROOM IS AN ELEGANT EATERY WITH CHEF LEE WESTCOTT AT THE HELM. A SMART, SCANDINAVIAN-INSPIRED INTERIOR IS A FINE FOIL FOR LEE'S MODERN BRITISH MENU (BELOW), WHICH DEFTLY MELTS THE RUSTIC AND REFINED. [TYPINGROOM.COM](http://typingroom.com)



SYDNEY

CHARCOAL ALLY

Inspired by the laneway yakitori bars of his native Fukuoka, Sydney chef Keita Abe's intimate Darlinghurst den, Chaco Bar, serves Japanese food and sake in a cool, stripped-back setting. (02) 9007 8352

TASTING PLATE

Sample a *talent* pool of *fine food* and *wine*.

SYDNEY

PARK LIFE

Stoneleigh has toasted summer with a temporary pop-up (right) at Sydney's Metro St James. Styled by Belle's interior design maestro Steve Cordony, this cellar door in the city echoes its Hyde Park surrounds with a canopy of ferns by Tracey Deep, and pairs Stoneleigh's premium wines with an array of ambrosial bites. stoneleigh.co.nz



ART SCENE

Epicureans and art lovers alike will relish the fine flavours on exhibition at chef Matt Moran's second Chiswick restaurant, (left) occupying the dining space of the Art Gallery of NSW. With sublime Sydney views, the space echoes its sibling's causal elegance. chiswickrestaurant.com.au



A QUICK BITE

with

TOMMY McINTOSH

{ Caterer }

Favourite food

experience? A long

Sunday lunch at home with friends, slow-cooked food and good wines.

Tipple of choice? I am really liking aged rieslings at the moment;

Petaluma Chardonnay always gets a look in.

Culinary influences?

Being in catering, it's a diverse crowd: René Redzepi, Heston Blumenthal, Yotam Ottolenghi, and you can't go past the passion of Jamie Oliver. **What is the Tommy Collins ethos?**

Seasonal ingredients, locally sourced and sustainably produced.

Food trends or influences for 2015?

Sustainability – food with a conscience and no-waste catering. In design, old-world grandeur with a cheeky modern wink. This is the year for bucking trends. tommycollins.com.au



SYDNEY

OSLO

TRUE BELIEVERS

SPANISH ORGANIC WINE MAKERS CORTIJO EL CURA HAVE UNVEILED VINO VERITAS, AN ECO BAR AND DINING SPACE IN OSLO. INTERIORS BY MASQUESPACIO ARE A STYLISH SYNTHESIS OF SPAIN AND NORWAY'S CULTURES, WITH VIBRANT COLOUR AND TIMBER TONES. VINOVERITASOSLO.COM



Ray of sunshine

The Lemon Tree brings a slice of Positano to Sydney's CBD, with bleached interiors by Tamsin Johnson, a convivial vibe and piquant offerings. (02) 9241 1685



PEAK PERFORMANCE

EXPOSED SANDSTONE WALLS AND UTILITARIAN ACCENTS LEND AN URBANE AMBIENCE AT ACME (ABOVE). ITS ASSEMBLY OF LOCAL TASTEMAKERS, INCLUDING CHEF MITCH ORR, DELIVER A WINNING BLEND OF ITALIAN-INSPIRED FOOD WITH A BRILLIANT DRINKS LIST. WEAREACME.COM.AU

PHOTOGRAPHS BY TIM O'CONNOR (TOMMY COLLINS), DAVID RODRIGUEZ Y CARLOS HUECAS (VINO), ROBERT SHAW (CHACO AND STONELEIGH), ANSON SMART (BILLS)

BUYERS' MARKET

When it comes to updating your home and lifestyle, only the best will do – and here's a roundup of the latest and greatest products out there



1



2



3



4



5



6



7




8



9

1 TWININGS The new Camomile & Spiced Apple blend is both delicate and soothing, pairing a subtle floral taste with spices of cinnamon and cardamom. Discover your senses from the very first sip. Twinings.com.au **2 NATUZZI** The Italian-made Borghese sofa from Natuzzi Italia combines refined design and absolute comfort. Use the virtual in-store 3D tour with the innovative configurator to visualise the beautiful Borghese in your own living room. Natuzzi.com.au **3 SCHOTS** The Bexley freestanding bath is a stylish feature piece that can be suited to any type of bathroom. Its curves and spacious design means it is both comfortable and modern. Complement it with stylish encaustic tiles available in a range of colours and patterns. Schots.com.au **4 LG** The freshest thinking in a fridge, LG's Door-In-Door keeps food fresh by minimising cold air loss when opened and provides hassle-free access to your favourite edible items. Lg.com/au/french-door-fridges **5 HAYMES** Win a personalised room make over! Simply explore three unique women's homes on the Haymes website, nominate your "style crush" and you could win a styling session. Haymes will donate \$2,000 of paint as well as Fenton & Fenton pieces to make your vision sing. Haymespaint.com.au **6 COTSWOLD** Entertain in style this summer with timeless and quality outdoor furniture from Cotswold Teak. This flexible setting, with extendable Lancaster table and folding Newport chairs, is perfect for large and small groups. Cotswoldfurniture.com.au **7 SYDNEY DESIGN SCHOOL INTERIOR DESIGN ONLINE** Do you have a passion for interiors and interior design? If you are looking to start a new career or would simply like to explore an interest, study with the Interior Design Specialists. Interiordesignonline.edu.au **8 DDI** We love the new website of Australian design retailer Top3 By Design which has caught the eye of the international WWW (W3) award jury winning three recent awards. Top3.com.au **9 DOMAYNE** Add a touch of modern luxury to your kitchen with this stunning Society cup and saucer. Available in glossy gold or silver, this cup and saucer set is a stylish and unique kitchen addition that guests are sure to love. Domayneonline.com.au

The image shows a long, vaulted hall with a high, arched ceiling made of light-colored stone. A long, light-colored wooden table runs down the center, flanked by wooden chairs. On the table, there is a centerpiece of white candles. The walls are also made of stone and feature large, arched windows on the left side. On the right side, there are large, modern art pieces with curved, organic shapes in shades of brown and blue. The floor is a light-colored stone or tile. The overall atmosphere is serene and modern, blending historical architecture with contemporary design.

This page The former refectory, where nuns once sat down to eat, has become a grand banquet hall. Opposite page Original features, such as this gorgeous serpentine staircase, have been painstakingly preserved.

Soul provider

Where once its *inhabitants* lived a life of penance, a former *convent* in the *Loire Valley* now offers an altogether more *enticing*, yet still *serene*, existence.

Photographs NICOLAS MATHEUS Words IAN PHILLIPS



WHERE

This page Today, patrons commune with spirits of a different kind in the iBar, formerly the chapel. Opposite page, clockwise from top left The restaurant reception area. The cloistered restaurant overlooks a tranquil courtyard.

"YOU HAVE TO
BE RESPECTFUL
OF THE PAST.
BUT OUR ROLE IS
ALSO TO ADD
SOMETHING OF
THE PRESENT
AND FUTURE."



Paris-based designer Patrick Jouin, principal of Jouin Manku, recalls visiting Fontevraud Abbey as a child. “It really moved me,” he says. “It’s such a special, secluded place with a magnificent history.” Situated in the Loire Valley, it is now home to a new 54-room hotel, named simply Fontevraud L’Hôtel, which he has conceived with his associate, architect Sanjit Manku.

It is also one of Europe’s greatest monastic sites. Founded in 1101, it was supervised for 700 years by 36 abbesses. Louis XV’s four youngest daughters were educated there and some of the Plantagenet royal dynasty are buried there. Among the four polychrome recumbent statues that can be seen today are those of two English kings – Henry II and Richard the Lionheart. Other attractions include a 12th-century octagonal building topped with 21 “fish-scale” chimneys that housed the kitchens and a chapter house with 16th-century frescoes depicting the Passion of Christ.

After the French Revolution, Fontevraud became one of France’s harshest prisons. When the final detainees left in the mid-80s, this priory, Saint-Lazare, was transformed into a hotel, whose style was rather basic.

“If you want to be kind, you’d say it had an old-fashioned charm,” says the abbey’s dynamic director, David Martin. When it closed in late 2011, he decided to transform it, with the help of Jouin Manku, into something special. Among his objectives were that almost everything be custom-designed and that as much as possible be produced locally. The plates in the restaurant were created in collaboration with a nearby ceramicist, Charles Hair. The beds, notebooks and soap were made within a radius of several hundred kilometres, and the hotel also serves its own water, honey and jams.

Both Martin and the designers were acutely aware of the sensitivity required in remodelling such a historic building. “You have to be respectful of the past,” acknowledges Manku. “But, at the same time, our role is also to add something of the present and future.” “The big question was how to intervene without destroying or fighting against the existing structure,” adds Martin. “We wanted something strong in terms of design, but not at odds with it.” Jouin and Manku’s answer is a scheme that walks a fine line between deference and magnificence. In keeping with the priory’s architectural DNA, they chose a neutral palette and robust, natural materials such as wood, leather and linen. They also used indirect lighting. As Jouin





Clockwise from top left From nunnery to prison to hotel, the handsome stone buildings have witnessed dramatic changes. The well-equipped guestrooms are a world away from the austere cells of the nuns and, later, prisoners. Massive pendant lights offer both intimacy and acoustic benefits in the restaurant.

points out, chandeliers and ceiling lights would have been out of place. "Before electricity, spaces were not conceived for them," he notes.

The renovation work took 20 months. As the building is listed, Jouin and Manku were not allowed to touch either the walls or ceilings. Everything else, however, was demolished. They lowered the floor in the priory's chapel by one metre, enlarged the guestrooms and thought carefully about what would be most appropriate in each space. The former refectory was transformed into a banquet hall, whose focal point is a long table with a row of candles at its centre. The restaurant wraps its way around the cloister, protected from the elements by a glass screen.

Chef Thibaut Ruggeri, who won the world's most prestigious gastronomic competition, the Bocuse d'Or, in 2013, offers perhaps the most spectacular cuisine in the Loire Valley. Each meal begins with soup and bread – a nodding wink to the austere diets of Fontevraud's nuns and prisoners. The other dishes, which include turbot lacquered with honey, and langoustines served with a lemon balm coulis are impeccably balanced and deftly creative.

In the majestic chapel, Jouin and Manku installed the iBar, which is dominated by a central unit made from 100-year-old oak beams. It incorporates booths equipped with a tactile screen table, on which you can play chess, build a jigsaw or learn the abbey's history. More technology accompanies you throughout the rest of your stay, too. You are provided with a mini iPod, which also serves as the phone in your room.

Design-wise, the greatest challenges for Jouin and Manku were the acoustics and heating. To help absorb the sound, they hung fabric panels on the refectory walls and conceived huge dome-like walnut and copper pendants above tables in the restaurant. They also placed six screens around the chapel perimeter – they not only muffle noise, but also structure the space and block moisture emitted by the stone walls. The chapel's vertiginous volume is particularly difficult to keep warm. Their solution was underfloor heating, as well as radiators in the central seating unit.

A sense of place makes Fontevraud special. The site is deeply mystical and spectacularly serene, and the hotel retains a wonderfully hallowed atmosphere. "We didn't want visitors to forget where they are," insists Manku. That philosophy was carried through to the simple, slightly spartan, guestrooms. A decision was made to forgo air conditioning and mini-bars, while TVs are concealed behind screens when not in use. "We wanted to play with the monastic codes of purity and minimalism," declares Jouin, "but to inject a little more sensuality and comfort. At the end of the day, our wish is that people who sleep here make the most of the silence and view both themselves and time in a different way."

For more go to fontevraud.fr.

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FIRST BLUSH

IN THE GLOCKENBACH QUARTER, THE FLUSHING MEADOWS HOTEL & BAR (RIGHT) IS A PULSING URBAN HANGOUT BROUGHT TO LIFE BY THE TALENTS OF STEFFEN WERNER, NIELS JÄGER AND SASCHA ARNOLD. [DESIGNHOTELS.COM](http://designhotels.com)



COPENHAGEN

SUITE SOURCES

In homage to Room 606 at Radisson Blu Royal Hotel, which retains architect Arne Jacobsen's original 50s interiors, designer Jaime Hayón has devised a new look for Room 506 to mark the relaunch of Jacobsen's 'Drop' chair, commissioned by the hotel 50 years ago. cultdesign.com.au

BUDDING BEAUTY

Beijing is the first Asian location for flourishing luxury group Rosewood. The generous suites (below) exude a suave sensibility thanks to handsome appointments in gilt, leather and stone. rosewoodhotels.com



BEIJING

Picture posts

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A SHORT STAY

with
ALEXANDRA ORMEROD
{ co-founder, *Luxico* }

Favourite travel experience?

Usually unplanned or unexpected. We found ourselves staying with a hilarious local man in Rome who took us on an impromptu night tour. We walked the city streets from midnight until 6am when he took us to a local cafe for espresso and pastries. Seeing the Colosseum, Spanish Steps and Trevi Fountain lit up at night and unencumbered by tourists was truly magical. **Top holiday tippie?**

Hendrick's Gin, tonic and cucumber, or a really good glass of bubbles never goes to waste.

Hottest hotel? I have the lucky job of staying in other people's gorgeous homes, some of which far surpass any hotel or resort. **The Luxico philosophy?** Memorable experiences lie at the heart of the Luxico ethos. And fabulous accommodation is only one element of a truly great holiday so our team of local superhosts helps guests to plan their stay with local insider tips that make all the difference. luxico.com.au



FRANCE

HIGH VIVE

Following their successful collaboration at Okko Hotel in Nantes, Patrick Nourget has conceived the interiors for the brand's second outing in the French city of Grenoble, wielding his trademark whimsy with bold colours and joinery to lend the stay a vivacious vibe. okkohotels.com



MOROCCO

SCENE, NOT HEARD

A HEADY FUSION OF ANCIENT AND MODERN, HOTEL SAHRAI IN FEZ RELISHES ITS CLIFFTOP POSITION WITH A SUMPTUOUS DESIGN BY CHRISTOPHE PILLET. GUESTS CAN LUXURIATE AT THE GIVENCHY SPA AND ENJOY A SUNDOWNER ON THE TERRACE (ABOVE), WITH VIEWS OF THE ARAB WORLD'S LARGEST MEDINA. HOTELSAHRAI.COM

INTERSTELLAR

The Brooks 'Piccadilly' backpack (right) flaunts a rugged look, ideal for the intrepid explorer; mrporter.com. Pair it with a limited-edition Omega 'Speedmaster Professional Apollo 11' (right) that marks the 45th anniversary of the moon landing; omegawatches.com



NEW YORK

MARTHA MADE OVER

Built in 1903 as a home for unmarried women, Martha Washington Hotel now finds herself amid one of Manhattan's liveliest neighbourhoods, NoMad, and has welcomed a stylish facelift to match. Courtesy of Annabelle Selldorf, the utilitarian look carries through to new restaurant Marta (below), where chef Danny Meyer delivers hearty Italian fare. cbelseabotels.com



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– and here's a roundup of the latest and greatest products out there



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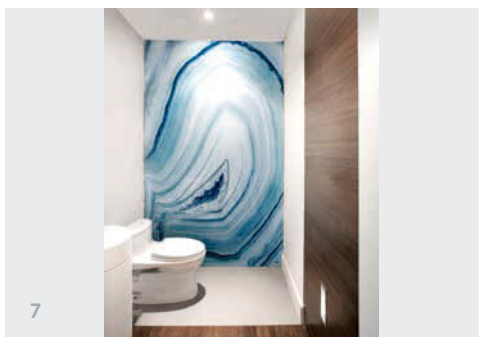
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1 Eleanor Pendleton 2 Deborah Symonds, Stephen Symonds 3 Dorothea Chedeville, Benjamin West 4 Edwin Robinson, Felix Forest 5 Louise Olsen, Stephen Ormandy 6 Rebecca Vallance 7 Alexandra Goudie, Stefania Graziani 8 Marnie Skillings 9 Dorothea Chedeville, Geraldine Chelliah 10 Dominik Mersch, Alex Riggs 11 Janini Millet, Ilona Novacek 12 Amy Finlayson

VEUVE CLICQUOT *Potts Point Pop-Up*

The Party Faithful

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KAILIS *MCA, Circular Quay*



TRINITY POINT *Cafe Sydney*

13 Sarah Johnson, Braden Johnson 14 Michelle Walsh, Jayne Ferguson 15 Kimberley Willock, Duncan Curnow 16 Jennifer Hawkins, Alan Jones 17 David Evans, Sarcha Horgan, Keith Johnson 18 Terry Biviano, Natalie Imbruglia 19 Sophie Falkiner, Tony Thomas 20 Kirstie Clements, Shemi Alovic 21 Melissa Doyle 22 Sophie Hensser 23 Natarsha Belling 24 Tanya Gacic 25 Gracie Otto



PASPALEY

Est. Restaurant, Sydney

1 Maree Andrews 2 Sandra Sully 3 Carla Zampatti 4 Kerri-Anne Kennerley 5 Brooke Testoni 6 Christine Salter 7 Deborah Thomas 8 Catherine Buman 9 Rebecca Vallance, David Gasan 10 Kirsten Carriol, Nick Tobias 11 Sheree Commerford, Nadia Fairfax 12 Christopher Paspaley 13 Tanya Gacic 14 Matthew Fleming, Romyne Fleming 15 Eve Miskin, Sally Burleigh, Genevieve Reed 16 Thierry Gasco, Inge Fransen 17 Louise Waterhouse, Guenther Raedler



POMMERY

MCA, Circular Quay



VEUVE CLICQUOT'S DISTINCTIVE ORANGE livery seemed almost to take flight at the Sydney launch of its international design awards at an event in a former Potts Point post office. 'Priority Mail' guests sipped bubbles while sending off postcards par avion to creative friends encouraging them to enter the Re-Creation Awards to redesign the seasonally inspired 'Clicquot Mailbox' packaging. With unbeatable views over the Harbour, Café Sydney was the synergistic setting to launch Trinity Point, a new residential enclave in Lake Macquarie being realised by developer Keith Johnson, with local girl Jennifer Hawkins as its ambassador. Also at Circular Quay, Natalie Imbruglia charmed guests at a Kailis Pearls dinner at the MCA to launch 'Enlightenment', the company's first jewellery collection in three years. And Paspaley celebrated its 'Touchstone' collection with a glamorous cocktail party at Sydney's Est. In celebration of its first 140 years, Champagne Pommery's ninth generation Chef de Cave hosted an intimate dinner at the MCA to showcase Pommery Grand Cru 2005 and Pommery Cuvée Louise 2002. Palazzo Versace on the Gold Coast was the fitting choice to unveil the new 'Disaronno wears Versace' collaboration between the Italian liqueur company and the fashion house. Lantern authors Vince Frost (*Design Your Life*), Christine Manfield (*Dessert Divas*), Karen McCartney (*Superhouse*) and Richard Unsworth (*Garden Life*) joined forces to celebrate the publication of their books at a soiree at Cafe Paci in Sydney's Surry Hills.



LANTERN

Cafe Paci, Surry Hills



18 Jane Kingston, Katarina Krosiakova, Richard Waller 19 Matthew Paroz 20 Caroline Tran 21 Nicola Bini, Demetrius Giouzelis, Yosuke Minato 22 Christine Manfield, Jenny Kee 23 Sarah Norris, Lorraine Murphy 24 Linda Gregoriou, Dale Van Haren 25 Claire Lloyd, Evi O 26 Helen Wellings, Julie Gibbs 27 Melissa Leong 28 Vince Frost, Christine Manfield, Karen McCartney, Richard Unsworth



DISARONNO

Palazzo Versace, Gold Coast

PHOTOGRAPHS BY CHLOE PAUL (PASPALEY), FREYA LAMONT (DISARONNO), NIKKI TO (LANTERN), EDWARD YULIARDHYANTO (POMMERY)

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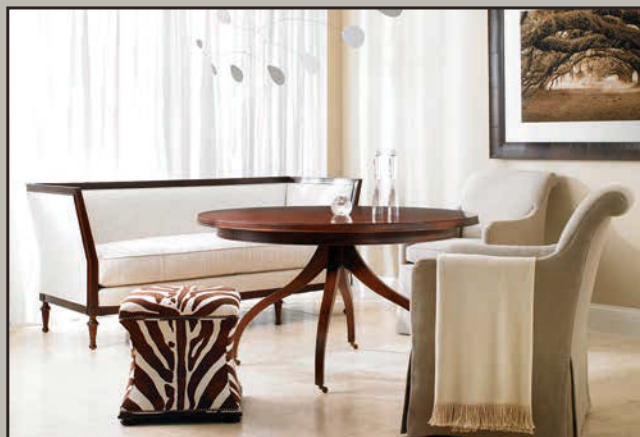


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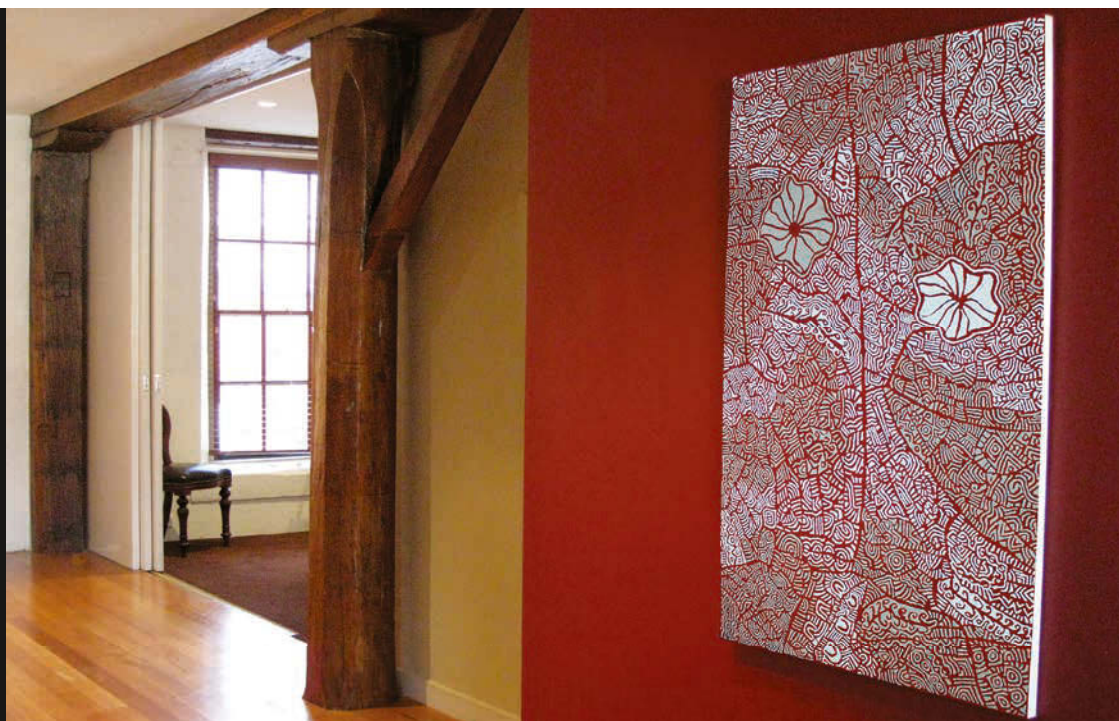
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CASSANDRA KARINSKY My Marrakech

A lover of all things *exotic*, this bower bird has found the *perfect* home to fuel her *fantasies*.

TELL US ABOUT YOUR CAREER BACKGROUND AND WHAT YOU ARE DOING NOW? My work has mainly been in restaurants – managing and consulting at bills, billy kwong, Longrain, Tetsuya's, Berta, as well as in NYC and Chicago. My company Kulchi, which is a collection of things I love from Morocco – such as rugs – is based here.

WHAT BROUGHT YOU TO MARRAKECH AND WHEN? My first trip was while I was living in Chicago in 1996. I was fascinated by everything Moroccan. I instantly fell in love with the colours and energy, and I moved here in November 2005.

WHERE IS HOME? I have a little two-bedroom apartment in Guéliz – the new city. It has a more European vibe, very different from the Medina.

WHAT IS THE BEST THING ABOUT LIVING IN MARRAKECH? It's the energy. Every day I am in the souks and never tire of it. The local artisans are inspiring as are the expats who are creating fabulous new designs. You never know who you will meet – it's a hub for creative interesting people.

WHAT MAKES MARRAKECH TICK? It's such an amazing exotic city. Everything about it – the smells, colours, textures – is stimulating.

WHAT IS THE QUINTESSENTIAL MARRAKECH EXPERIENCE? It has to be wandering the streets of the souks taking in the scents, colours and sounds.

FAVOURITE HAUNTS? La Mamounia for cocktails followed by a stroll through the gardens. Le Grand Cafe de la Poste in Guéliz is a great escape.

HOW WOULD YOU SPEND JUST ONE DAY IN THE CITY? A visit to the souks, stopping at Nomad or Cafe des Épices [2] for lunch. Then cocktails at La Mamounia and dinner at Al Fassia.

FAVOURITE DESIGN STORES? 33 rue Majorelle [7] is a great one-stop shop near Majorelle Gardens. Souk Cherifia in the Medina has hip fashion, accessories and homewares. Hassan Hajjaj [5] sells great wares at Riad Yima.

FAVOURITE HOTELS, RESTAURANTS, CAFES AND BARS? Nomad [4], in the Medina. El Bahja has great kefta, salads and grilled meats. Beldi Country Club is the perfect escape, 7km out of Marrakech. Hotel du Tresor is the best secret in the Medina. I Limoni at Bab Taghzout serves cocktails and bar snacks on the roof. Kasbah Bab Ourika [6] is a favourite place in the mountains.

WHO'S ON YOUR DESIGN RADAR? Popham Design [8] creates amazing tiles. Casa Lalla has fabulous bags. Galeri 127 is a great photography gallery. Romain Michel-Ménière has designed great interiors. Studio KO [1], Chabi Chic [3] has gorgeous ceramics and other homewares.

SUM UP MARRAKECH IN A WORD. Challenging.

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